

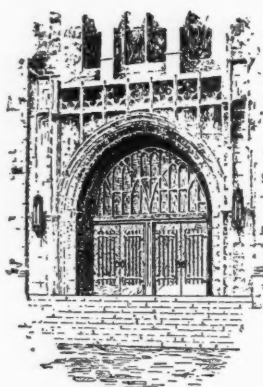
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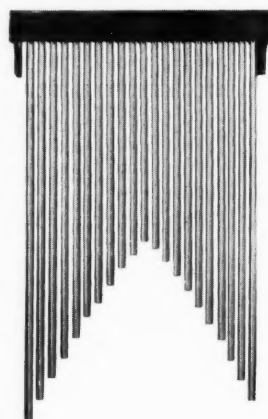
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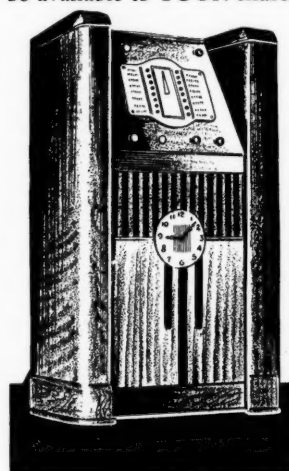
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### Christmas Music

\*AC — Appalachian, ar. Warrell: "*Jesus rest Your head,*" in F, 7p. me. cu. (Schirmer, 15¢). Rather attractive and of carol type.

\*AC — Appalachian, ar. Niles: "*See Jesus the Savior,*" A, 5p. cu. me. (Schirmer, 12¢). Quite attractive, because the melody is carried in an under voice; it will mean something to the congregation.

AC — Earl BEATTY: "*In far-off Judea,*" E, 4p. c. me. (Schirmer, 12¢). Very attractive, simple, genuine; everybody will like it.

\*A8C — Besancon, ar. Gatwood: "*Shepherds shake off your drowsy sleep,*" F, 7p. cu. me. (J. Fischer & Bro., 15¢). An excellent piece of real music capable of much fine interpretation; will enrich any Christmas program.

AC — K. C. BROWN: "*Little Lord Jesus,*" G, 7p. e. (Galaxy, 15¢). An anthem that introduces some modern tendencies for those who like unexpected progressions and occasional consecutive octaves and fifths.

\*AW3C — Joseph W. Clokey: "*Child Jesus,*" 12p. (Birchard). The chorus parts of the cantata; the intention is to use this score for the voices only, using the regular edition for the accompaniment; string-quartet accompaniment rentable.

A6C — Wm. A. GOLDSWORTHY: "*A Christmas Processional,*" in C. (J. Fischer & Bro.). Though only the manuscript is available and hence a proper review cannot be presented, the importance of Mr. Goldsworthy's choral music is such that mention of the piece must here be made. It will be in print and available by the time these lines are published. It is scored for four-part chorus and two-part junior choir.

AW3C — Margrethe HOKANSON: "*Wondering Child,*" E, cu. 1p. me. (Augsburg, 10¢). Graceful and rhythmic.

\*AC and \*AMC — ar. Lefebvre: "*Silent night*" and "*Adeste Fideles,*" e. (Galaxy, 15¢). Two editions, with descants for each number.

\*A5C — Luther, ar. Hokanson: "*Away in a manger,*" F, 3p. e. (Summy, 12¢). Luther's hymn arranged "for junior choir with chorus or quartet." Melodious and appealing.

A6C — M. J. LUVAS: "*Alleluia Christ is born,*" G, 5p. me. (Birchard, 16¢). An anthem combining robust passages with delicate pianissimos, and freedom in rhythm and harmony.

AC — R. E. MARRYOTT: "*On Christmas night,*" Em, 4p. me. cu. (Galaxy, 12¢). Moves in block harmony, with a contrast section of soprano melody against humming chorus.

A8C — Erma H. MIRANDA: "*On barren hills the shepherds,*" Fsm, 7p. cu. md. (J. Fischer & Bro., 15¢). Opens with humming chorus against which sopranos sing a plaintive melody, then men alone, followed by basses in open fifths against tenors and contraltos, and a climax on an 'alleluia' made into a five-syllable word. Something for the organist to examine for himself.

A8C — W. B. OLDS: "*Sunrise on Christmas morning,*" G, 10p. md. cu. (C. Fischer, 15¢). Here's something for only the best choirs, but it has so many splendid things in it that we refrain from review and suggest each organist inspect it for himself. It's one of the best.

\*A5C — Schulz, ar. Marryott: "*O come little children,*" D, 5p. cu. (Gray, 12¢). A simple tune arranged to use junior choir with the adult chorus. Will attract all who are not prejudiced against simplicity in melody and harmony.

\*A8C — Slovakia, ar. Luvas: "*Sweetly angel choirs are singing,*" F, 6p. cu. me. (Birchard, 16¢). A simple

melody over simple harmonies, arranged for excellent effects if the chorus can do its work properly; not difficult but wants neatness.

\*A5C — Sweden, ar. Gaul: "*Christmas snows of Sweden,*" Df, 5p. me. (Flammer, 12¢). For those who specialize in programs of carols of all nations.

AW3C — Marguerite L. VULLIEMOZ: "*The Storke,*" Fm, 6p. md. (Galaxy, 15¢). Opens with soprano, followed by both sopranos, and on the 4th page by the contraltos, with arpeggio accompaniment. Something of unusual flavor because of its vehicle.

\*A5C — Wyeth, ar. Weaver: "*Hush my dear lie still and slumber,*" Ef, 7p. cu. me. (Galaxy, 15¢). The tune is that in the hymnal sung to "Come thou Fount of every blessing," and the composer of this piece has undertaken to let the junior choir or a soloist sing this tune against rather complicated humming by the chorus. Treated with proper feeling, as all music should be, this ought to make a hit with the congregation.

### Church Songs

Mark ANDREWS: "*I heard the bells on Christmas day,*" in C, 4p. me. C-E. (Galaxy, 50¢). Built on a bell-like motive.

J. Willis CONANT: "*In the bleak midwinter,*" Ef, 4p. e. C-Ef. (Galaxy, 50¢). Here's real music; a beautiful but simple melody over undistorted harmonies, with an interesting piano accompaniment.

Frank GREY: "*Take my hand dear Jesus,*" D, 3p. e. D-E. (Pond, 50¢). For gospel-hymn services; nice tune.

H. A. MATTHEWS: "*O love that will not let me go,*" Af, 4p. me. D-A. (Gray, 50¢). A rather successful attempt at a bit of serious vocal-solo music for services that need such.

Williams, ar. Fletcher: "*Beautiful Land,*" Ef, 4p. Bf-Ef. e. (Pond, 50¢). An appealing tune for gospel-hymn services. Of course music like this makes the highbrow shudder, just as the highbrow's music annoys the man in the pews; however, these pages are written neither for the highbrow nor the lowbrow, but for everybody, and music like this isn't dead yet nor ever will be.

### General Service Music

\*AM — Bach, ar. McKinney: "*Come sweet death,*" Dm, 4p. me. (J. Fischer & Bro., 12¢). A splendid arrangement of one of the grandest chorales Bach ever used, with English text to make it suitable for use in America. We hope every organist presenting it will first hear the Stokowski Orchestra recording of it. It's one of the great things in music.

A — Artu BERTHELSEN: "*Savior like a shepherd lead us,*" in Af, 6p. cu. e. (Gray, 15¢). Smooth, melodious music of appealing qualities.

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A — Louis LEWANDOWSKI: "Psalm 150," in D, 12p. c. me. (Gray, 15¢). A splendid anthem with real praise packed into its music and text.

\*A — Rouen melody, ar. A. G. Y. Brown: "Only-begotten Word of God eternal," 4p. e. (Gray, 12¢). Here is an unusual one. Excellent for unison singing. A very stately melody, savoring strongly of the church, moves along irresistibly and seems to carry the accompaniment along after it—instead of the other way around. The final page gives the melody to the men in unison against which the women sing a florid part that could have been much improved upon—if only modern composers thought and practised more counterpoint and much less harmony. But it's an unusual anthem, and a good one, for good services.

### General Service Music

Bach, ar. Garth Edmundson: *Suite of Pieces*, 18p. me. (J. Fischer & Bro., \$1.25). Mr. Edmundson has chosen five pieces by Bach which he "freely selected and transcribed" into a suite. *Prelude* in Am, 3 pages, is an attractive largo which can either be taken ff as the Arranger suggests or, by those who prefer color in the organ as in the orchestra, mp on some of the beautiful rich tones available in the modern organ; in either event it is that lofty type of music which has made Bach live for centuries on his own merit. *Gigue*, A, 4p. is quite different from the normal organ pieces, simple somewhat after the manner of Handel, thoroughly rhythmic and enjoyable. *Adagio*, Dm, 3p. is scored on four staves and again we have the type of melodic movement that went out of style when Bach died, probably because it took too much musicianship to write it. Again all the colorful richness of the organ is demanded. *Allegretto*, G, 4p. gives a stately theme in the Pedal against which the two hands divide an ornamental counterpoint—two-part counterpoint, but highly effective music. *Fugue*, Cm, 4p. is more like the customary organ writing of Bach; music like this dare not roar out at an audience; it must be warm, quiet, appealing, richly expressive. The *Suite* would be more interesting if the Arranger had identified the exact source of each piece, but if any recitalist wants his audience to learn to like Bach better, here's the thing to play. The only cautions would be to stay away from the roaring fortissimos, and avoid Diapasons as much as possible.

Seth BINGHAM: *Bells of Riverside*, C, 6p. me. (J. Fischer & Bro., 60¢). Here we have a piece of music mirroring the effect of a carillon; it opens with ff Pedal theme of four measures answered by ff manuals, and on the second page comes a quiet section on a carillon motive, which soon turns into some interesting and effective idiomatic uses of the organ, in a way to make this one of the best of the carillon pieces. There are some dissonances, as there must be in bell music, but they come from natural causes, not vain attempts. The Composer's registration is carefully indicated throughout, and unusually reliable. This is one of six independent compositions by Mr. Bingham with which J. Fischer & Bro. auspiciously open the season; all are available at once; the others we will be reviewed in later columns.

Garth EDMUNDSON: *Redset*, Am, 3p. ve. (J. Fischer & Bro., 50¢). Those who think Mr. Edmundson has written into his music sufficient difficulties to discourage the player should buy this piece, providing they have an artistic feeling for music. Says a pair of lines under the title: "Gray hills

and the winter sun—Each to each, and the one has vanished." Winter Sunset, then. It's merely a plaintive but worthy melody in minor mood over a very simple pedal and simple but by no means commonplace lefthand accompaniment. No registration indicated, so let's suggest: ppp 16' flute Pedal, without couplers; pp Dulciana and Unda Maris for lefthand part; true Orchestral Oboe for melody—or maybe a Vox Humana without Tremulant and played down an octave. Anyway heaven help the poor congregation if such mood-music is played on Diapasons; it demands color and a wealth of it, all subdued to pp with only an occasional rise to mp. It's real music.

### Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• For the fourth time in a year I have to announce an organ sonata from England, this time the *Sonata* by Gordon PHILLIPS (Oxford). During the past two years I have written about Mr. Phillips' organ compositions and such pieces as the *Fugue Fm*, *Six Carol Preludes*, and *Suite Fm* seem to have found many friends among American organists. The *Sonata* I find a more mature work, one that confirms the high hopes I expressed after reviewing some of his earlier things. It is in three movements—*Allegro moderato*, *Minuet*, *Rondo*—eighteen pages, of moderate difficulty, and completely effective on a modest instrument. It deserves and demands the attention of organists everywhere. The melodic texture is modern. *Rondo*, played up to time, should prove stunning. There are several innovations in formal details and the choice of movements shows us a composer with ideas of his own. I do urge those of you looking for modern music which is at the same time practical, to investigate this work by Mr. Phillips.

The same composer also gives us *Three Movements from the Suites of J. S. Bach* (Oxford): *Gavotte* from Suite No. 3 in D, *Sarabande* from the French Suite No. 1 in D-minor, and a new and very effective arrangement of the famous *Air* in D Major. The three pieces together make an admirable suite and will prove most practical individually as service material.

I have been asked for some particulars about Gordon Phillips. He is about 30 years old and is organist of the fashionable All Saints, Ennismore Gardens, Knightsbridge, London. He was trained to be a school teacher and had his first organ and piano lessons at the age of twenty. He studied at the Royal College of Music under Dr. Ernest Bullock for organ playing, Dr. Kitson for theory, and Dr. Armstrong Gibbs for composition. He tells me that he plays chess two or three hours a day and is as keen on it as he is on music, which he believes is a deadly serious business. Personally I believe him to be one of the coming composers of organ music and I hope American organists will give his works a hearing.

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:

\*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

### ● INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's voices.

off—Offertoire.

o—Organ.

3p—3 pages, etc.

p—Piano.

3-p—3-part, etc.

Hyphenating denotes duets, etc.

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NEW YORK CITY



#### BRUTON PARISH CHURCH

The 1775 Green organ in the gallery is playable also from the new Aeolian-Skinner console in the center foreground

# THE AMERICAN ORGANIST

October, 1939

## Rebuilding Old Organs Worthy of It

By the Hon. EMERSON RICHARDS

NOW that the American-'classic' or ensemble organ has relegated the romantic organ to the musical wood-shed it is about time we took note of the next activity that is about to engage the attention of our organ-builders and designers.

The large and costly organs of the 1920's are not likely to be repeated in the next decade of this century. The lush days are gone. The political repression of wealth has hit the church hard and funds for new organs of imposing size will be difficult to find. In the field of new organs fairly complete two-manual and three-manual organs will be the rule. But there still exists a fair number of fine, old organs capable of rehabilitation. Circumstances will undoubtedly force the rebuilding of such instruments and the American organ world may look to this activity as the newest trend in organ design.

For obvious reasons most of these old organs are found in the eastern part of the United States, and belong to the sound pre-romantic design of organ-building. The old Hooks, Hutchings, Erbens, Johnsons, and Roosevelts contain among their number many fine organs that can and should be preserved.

It is a great pity that in the heedless days of the post-war period so many of these organs were ruthlessly and ignorantly destroyed. The churchmen did not understand with what they were parting; many fine organs by Roosevelt and Erben were thrown upon the rubbish heap. Economic necessity has put a stop to this form of artistic sabotage and now the problem is how best to preserve these tonally sound old organs.

The pipework of these organs is quite irreproachable. Made of good materials and voiced on low wind-pressure, the various ranks need only minor adjustments and cleaning to restore them to their pristine beauty. The general tonal design is that of an ensemble instrument and therefore needs little or no correction. It is only the action that requires serious attention.

Many, but not all, of these organs have sliderchests and this difficulty cannot be avoided. It must be remembered that pipes account for only 25% of the cost of an organ and the chests another 25%. So that we cannot for financial reasons do away with the old chests.

In organs of the type we are discussing the old sliderchests were unusually well made and are still structurally sound. Pipework voiced on a sliderchest does not do so well when placed on a modern valve-chest, so for mechanical and economical reasons we must retain the old chests. Their faults we have to put up with.

The statement that their shortcomings—such as sticking

*An outline of the detailed work necessary in the successful restoration and preservation of any organ of the earlier American era that stands out above its fellows as one of the best of the period and therefore abundantly worthy of preservation.*

slides and noisy stop-action—can be wholly eliminated is the thinnest baloney. English builders with fifty years experience in rebuilds are unable to do it, so how can we expect to? Overconfidence will not successfully rebuild these organs; it will lead only to a fiasco.

As we have said, English builders have had much experience in this field. There the rebuild is the rule, the new organ the exception. What remain of the old Smiths or Harrisers are religiously retained and the Willisies, Lewises, Hills and the like come through a rebuild, little changed except for electrification of the action. And this in spite of the fact that the installation of heating systems had played havoc with many sliderchests in such organs.

The general procedure in modernizing our old organs then is to retain the old chests, making such repairs as are necessary, clean and restore the pipework, revamp the wind-supply, and add an electric-action and console.

The old action has been either tracker or pneumatic. If tracker, the trackers can be removed and a new electro-pneumatic pull-down machine substituted under each main chest. Suitable machines for moving the sliders and swell-shades will be required.

In equipping the new console, restraint must be used in the matter of couplers. Sub and super intermanual couplers should be supplied with great caution. Sub and super couplers make heavy drains upon the wind-supply for which neither the reservoirs, conductors, nor chests were designed, and therefore aggravate the wind sag. This is particularly true of sub couplers. Super couplers will make the organ sound shrill and hard. The subs had best be eliminated altogether and the supers will hardly be missed on these ensemble organs.

The removal of the cumbersome trackers or pneumatic tubes, as the case may be, will also serve to free the interior of obstacles to the emission of the tone, likewise making access easier and admitting of a rearrangement of the bass and Pedal pipes in the interest of better speaking conditions, particularly in the Pedal department.

New metal wind-trunks should be substituted for the old wooden ones, which will probably be found to be split and

leaking, and modern regulators substituted for the old ones when necessary. The old double-rise reservoirs are hard to beat where low wind-pressure is used and should be retained and reconditioned. New reservoirs may be needed to help steady the wind, and concussion-bellows will also be required, because no matter how good the old sliderchests are, there is sure to be unsteadiness or wind sag.

The chests must be gone over for possible checking or splitting in the tables or other parts. The pallets will need releathering and the slides should be gone over for leakage, sticking, or warping. The liberal use of spring washers in screwing the table to the bars and in realigning the topboards and sliders will serve to mitigate the effects of swelling and shrinking but will not cure them. A pneumatic action for the operation of the sliders will have to be provided. Designs for such actions are numerous. Fundamentally they consist of a large pneumatic-motor attached to the end of the slider and designed to push and pull it back and forth. This reciprocating motion is necessary to control the on-and-off position of the slider and depends on a somewhat delicate valve mechanism to operate, and only works satisfactorily on low wind-pressure. The other alternative is separate motors placed usually on opposite sides of the chest and alternately moving the slider on or off. Such machines are necessarily noisy and subject to derangement, but this is unavoidable. English builders have succeeded in reducing the noise so apparent when combination pistons are operated, but not in producing a really silent action; nor have American builders had any better luck.

In the case of pneumatic-action the chest may be either a sliderchest or a valve-chest. If a pneumatically operated sliderchest, then it will be already equipped with an intermediate pull-down machine and motors for the sliders. The leather parts will probably have to be renewed and the moving parts adjusted.

If a valve-chest, the motors will need releathering. If the action is on the exhaust system it may be possible to do away with the cumbersome primary and substitute a combination unit magnet and valve, doing away with a fruitful source of trouble. If the chests are on the rarely-used pressure system, the primaries will also need releathering and adjustment. Very likely the ventill system was used to control the wind-supply to the stops, and here again is a possible source of trouble that will warrant investigating.

Even in the case of an old organ it can be assumed that a modern blower has long since been substituted for the original wind-supply. A precautionary checking of the motor and blower should be made. If of an obsolete pattern, a new unit may speedily pay for itself in reduced electric bills. An independent motor-driven action-current generator is trouble-proof and advisable. If the organ is to be enlarged by adding new voices, then very likely a larger blowing unit will be required. Additional sub or super couplers may also prove an undue strain upon the motor. Power companies are rapidly changing from direct to alternating current as a source of power supply; if such a change is likely in your neighborhood, provide accordingly.

If there are more funds available than that required for the bare necessities of a rebuild, then there will come the invariable question of the replanning of the tonal structure. In the type of organ we have been discussing, this is a delicate matter. The flue chorus is in all probability reasonably complete. Do not upset it by adding another "large Open" as is so often done in England. If the Diapason chorus is complete from double to mixture, it may be that the mixture can be redesigned and a second complementary mixture added in the interest of a more gradual, less assertive build-up.

If there are 8' and 4' flutes on the Great, they can be viewed with suspicion. The 8' may be soft enough to be inoffensive, or it may be voiced as a soft accompanimental stop or moved to another manual. The 4' is probably a bad actor that had

better be eliminated in favor of a second Principal or Gemshorn. There will likely be either one 8' chorus reed or a complete chorus of 16', 8', and 4'. Undoubtedly they will need attention, but don't let anyone talk you into a high-pressure set that will surely ruin the ensemble. Have them voiced on the "free" side, utilizing low wind and if possible open shallots. If their slides are needed to complete the flue chorus, suppress the Great reeds entirely or move them to another manual.

Generally speaking, the Swell choruses will need little tonal improvement except that the reeds will need reconditioning.

The Choir will present a problem. More than likely it will consist of a heterogeneous selection of 8' stops unrelated to any tonal scheme. A mild Diapason, soft flutes, non-committal strings, and the inevitable Clarinet constitute its normal tonal resources. And very probably it will be unenclosed. Perhaps the more redundant voices can make way for some mutations and an additional orchestral reed, and the division, unless of very unusual character, can be enclosed. There will hardly be funds for an unenclosed Positiv and only a few of the more advanced builders would know how to build one anyway.

The Pedal will be nearly straight and fairly complete, so that little need be done here except to revamp the reeds and perhaps rearrange the material to better speaking advantage, when freed from the limitations of tracker-action.

Especially let me warn you not to commit one of these fine old organs to the mercies of just anyone. Be sure the builder has a reputation for doing low-pressure work and a genuine sympathy for this type of organ. Do not trust your artistic old organs to a supersalesman—no matter how glibly he talks. Be sure that he has had real experience in this kind of work. Visit some of the organs he has rebuilt. See for yourself that they are satisfactory both tonally and mechanically before committing your precious organ to his hands. Don't hesitate to consult those who are known authorities upon the subject. Remember such an organ as we have been discussing is a trust which you are not justified in impairing.

Of course not every old organ is worthy of preservation. Theater organs or other unit organs are only fit for the junkpile. And very few organs built after 1900 are likely to be worth preserving once they are worn out or their tonal shortcomings become unbearably apparent. If it is an out and out romantic organ, better discard it in its entirety and start anew, even though it has to be on a modest scale, but with a view to a more complete instrument in the future.

If you have a real treasure, do not let any one take it away from you. Preserve and guard it as you would any other art object. Do not try to improve it. Just restore it to its old time glory and you can then be happy in the assurance that you possess an organ equally as good as any that our modern age is likely to produce.

The Hope-Jones heresy is dead even if its grinning skeleton has just been dug up again. The romantic organ has been exposed as a musical fraud and is on its way to the oblivion of an aesthetic Alcatraz.

We return to the normal organ that the older Americans knew so well how to build. I would not call them "clarified" organs. The term smells of the chemical laboratory, even if the Editor of T.A.O. did invent it. Moreover, the term is too vague to accurately describe the modern organ. Recently there has appeared laudatory comments about organs that were "clarified" by the simple expedient of adding phoney electrically-synthesized mixtures which, upon analysis, showed that no additional pipes were speaking, or by that masterpiece of sophistry whereby the Pedal department is "clarified" by extending the lonely Bourdon to the 4' range. Then again there are some who seem to think that the organ is "clarified" by putting a three-rank mixture in the Swell. No, we need a more precise word than "clarified" to describe the organ of the twentieth century.



Baroque is also a dangerous word. It is easily misunderstood, especially by association. We have been taught to think of baroque architecture as debased Renaissance, although in its best examples in Italy and Germany this is certainly not the case; baroque as a distinct style has a valid claim to respect as a sincere style of its own.

Baroque as applied to organs is a German invention, arising out of the fact that most of the eighteenth-century builders, like Schnitger and Silbermann, placed many of their larger organs in churches either built or rebuilt in the baroque style which was then the prevailing architectural mode in Germany for both ecclesiastical and public edifices.

The word classic, while more nearly accurate, carries with it the suggestion of something cold and formal and is therefore fair game for the wise-cracking supersalesman who, with his back to the sunset of a departing era, peers helplessly into the murk and mist of the growling basses and screaming trebles of the 8' organ. Hypnotized by memories of the past he rhapsodizes upon the ethereal beauties of his Japanese bazookas that are so versatile that, like Bottom, they "will roar me like a lion" or "roar me as gently as any suckling dove." Who could want more in an organ than this exclusive brain-child of the Tarnished Twenties?

Well, it appears that the younger organists do want a lot more and many of the older men, now that they have heard the difference, demand more. They insist on wanting organs

that play organ music. That means ensemble organs. Organs in which there are complete tonal ensembles devoid of obscurity or indecision. An organ that is dynamically alive. One in which every voice is beautiful in itself but blends with every other voice in complete harmony. An organ whose brilliance can shine with the vitality of the noonday sun or with the soft glow of oaken embers. One that has the clarity and precision of a lightning flash and the color of the ensuing rainbow.

The ensemble organ is not produced by the addition of just a single element to an ordinary organ. Every stop is chosen and voiced with regard to every other stop in the organ. In the main it does adhere to a formal architectural design. Its voices range in pitch over the whole aural spectrum, yet all must blend in an indivisible whole.

Such is the modern ensemble organ as visualized and in a fair part realized only in some recent American organs, but which is, after all, merely a return to first principles. We have come back to the sound theory and workmanship of American organ design prevailing in the last half of the nineteenth century. The prima-donna organ school is artistically as dead as the dodo. It ought to be stuffed and put in the Smithsonian Institute.

So before it is ever too late, let us reclaim and cherish what remains of these early expositions of truthful, decent, straightforward examples of real Americanism.

## A Recorded English Electrostatone

By WILLIAM A. RICHARDSON

THE construction herein described was arrived at after some years of work following on a consideration of the various methods available, and with the sole intent of producing something of the "fidelity" kind and preferably which should be able to import into buildings and rooms of no acoustic merit the quasi-cathedral effect associated with our large old churches, in which all the recordings of organ tones was done.

In seeking out the path to be followed, magnetic, synthesis, light-trace, and mechanical electrostatic methods were studied; some of the points of difficulty may be of interest.

Magnetic: All magnetic alternators plaster up the traces with odd harmonics which are not eradicated by push-pull methods, and falsity is therefore inseparable.

Magnetic and electrostatic synthesis: There is a fundamental fallacy in applying the Helmholtz-Ohm acoustic law to circumstances such that phase angles of the harmonics bear a different relationship to the acoustic fundamental than they do in nature.

If the analysis of a well-developed Diapason be taken and fresh curves are drawn with similar amplitudes but with all the harmonic phase angles at 0 to the fundamental (or some other fixed relation) it is often found that vertical portions to the curve result, which, regarded electrically, means that if the phase angles are not distributed as in nature, no accurate reproduction can be expected, since vertical portions require amplifiers to deal with different voltages at the same instant and loud-speaker coils to be in two different places at the same time.

All this is particularly marked when the phase angles of the harmonics are at 0 to the fundamental (which in synthetic instruments they usually are).

It is impracticable to do synthesis by an alternator system and at the same time provide for distribution of the phase angles of the harmonics as they are in nature.

*'Ours not to reason why, ours but to do or die,' and T.A.O. prefers to welcome the Author's description of his experiments in recording organ tones on its own merits and on his own authority; T.A.O. herewith becomes merely a recorder, not an authority.*

Light-trace: Prevalence of "ground noise" unless the impossible complexity of push-pull traces is introduced. Collection of dust is inevitable and greatly increases the ground noise, while moist atmospheres incline to the collection of mildew on the gelatine of the recorded traces. Varnishing to prevent this latter is possible but makes the ground noise worse.

We are left with electrostatic methods of reproducing recordings, and this is the route which has been followed to reasonable success in the system now described. The electrostatic system is not so recent as is commonly supposed and the precedence in this country goes (for electrostatic recording) to Waltz and Meusser of Berlin in their English Patent 153,300 of 1919. Electrostatic synthesis came much later in Leslie Bourn's 403,444 of 1932. By the international exchange system both these patents are filed in Washington.

It is towards supplying the impossibly crude recording methods of Waltz and Meusser with an ultra-precision modern alternative that the writer's efforts have been directed; and thus, something which could not be brought to commercial success as it stands is rescued from the scrapheap.

In looking for methods of recording, one naturally thinks first of the "talkie" schemes, only to discover that Kerr cells and variants of them which are used to modulate a light-beam are not linear and have more than a little to do with the production of "talkie" quality. As we are after fidelity, this is not permissible and this method has been abandoned in favor of cathode-ray photography with one of the new anti-origin-

distortion types of tubes, a push-pull microphone and a precisely adjusted push-pull amplifier. This equipment is used only in regions where it is proved to be strictly linear. It is taken around the country on dark winter nights when the weather is quiet and is set up in the church with the microphone in a position such that it takes in what a hearer in the pews hears of the organ sounds.

The traces which result are often considerably different from those taken very close to the pipes, and the "atmosphere" of the building is thereby embodied in the traces. Many tones of historic interest have already been obtained which it is hoped will later be expanded into a record library which can be handed down when the old pipes have disappeared for ever. Since it is desired to get as much precision into the work as is possible, the traces are taken on a large scale and are photographed full size. Many a time work has had to be suspended because of unexpected rain on the roof or wind howling around the building, and a long journey in the dark may culminate in an impromptu organ concert till the weather abates; villagers regard it as "queer" when they hear the organ going in the middle of the night.

Next, having got the traces developed it is necessary to work them up and the first stage is to translate them from a horizontal and vertical basis to a circular and radial form. In doing so the traces are made to look very different from the originals. Every step in the process is one of reduction, whereby any errors are mitigated. Then the traces are nested up into rings, which are complete and without visible joints, in such a way that each ring has twice the number of wave-forms of that next nearer the center. Eventually we arrive at the point where cast disks emerge, which are produced under pressure and can be made in quantity at low expense. Each of these disks carries four trace-rings on one side and three or four on the other, and with boring on the lathe and external trimming they pass to the assembly.

The wave-forms are in high relief, and are incapable of being generated by engraving cutters, owing to the intricacy and narrowness of the valleys. Naturally the amplitude of the trace-rings is not constant, but follows a scaling law as do organ pipes. Twelve exactly similar disks are mounted, one on each of twelve pitch-shafts which are belt-driven from a synchronous motor, and the pickup is by four wiper-sectored disks which are located between the revolving disks, but which neither touch the other disks nor move.

Each stop-unit therefore consists of twelve similar disks which are 3" in diameter, and one disk and a wiper occupy a little less than an inch on the shaft. It will be seen that twenty or thirty 'stops' do not require a cumbersome mechanical layout.

Wiring, pickup charging, and reproduction are all according to wellknown everyday practise and need not be further dilated upon here.

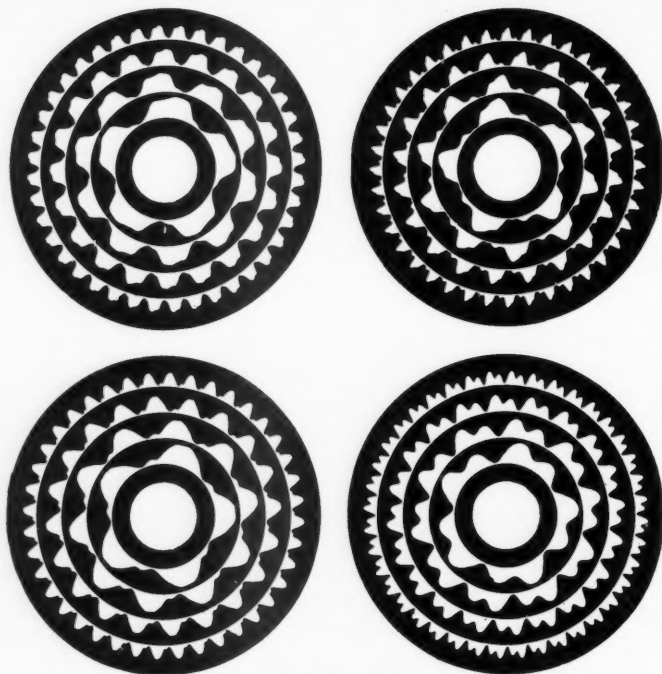
Four sample disk-faces are reproduced here which are taken from the master originals, and since the paper of T.A.O. is of good quality, they will enable those who can reproduce them by light-trace methods to appraise the value (if any) of the work, or to criticise their own amplifiers. I will say no more in the way of self praise than that these same traces have been sounded by people totally unacquainted with the organs from which they are taken and that they have been able to describe, quite accurately, the peculiar characteristics of the originals.

No. 1 is a Diapason 8' by Vincent of Sunderland, 1913. It is representative of an ordinary good Diapason, but is not of cathedral quality; slightly inclined to the harsh side.

No. 2 is a Dulciana in the same organ; an excellent specimen.

No. 3 is an open Diapason of large scale on the speaking front of an organ by C. Abbott, 1886, and representative of good quality church tone.

No. 4 is the gem of the collection and has been pronounced



RECORDED ORGAN TONES

Top: Vincent Diapason, left; Vincent Dulciana, right; bottom: Abbott Diapason, left; St. Giles Cathedral Diapason, right.

"one of the loveliest Diapasons we have ever heard." It is of small scale, lightly blown, and has a counterpart in St. Giles Cathedral, Edinburgh.

Though the Abbott organ is thought to be of much greater age than 1886, as there was no previous organ in this church it has not been possible to trace its history. Suffice it to say that though the rest of the organ is good, this particular stop is, musically, worth most of the rest and was the real purpose of the expedition.

Evidently we do not need to tolerate 'Trombones' which sound like angry bees in jam-pots and can make them real for the first time since the lie was engraved on organ stop-knobs, and similarly with all the other wind and string orchestral tones.

## Vocal Problems

By RUTH KREHBIEL JACOBS

Volunteer Choirs: Article 6

THERE are three phases of vocal knowledge the ambitious director will spare no pains to master. Without a practical knowledge in these three fields, he will be limited in his ability to govern the tone-quality of his choir. Without this knowledge, he will constantly be baffled by problems for which there is seemingly no solution. But with a thorough understanding of these three phases of singing—breathing, normal tone-production, and phonetics—he can work miracles with ordinary voices.

The whole vocal art depends on correct breathing. It is useless to correct tonal faults without establishing correct breathing habits at the same time. Breathing is not an involved science, nor should it be presented as such to the choir. But a choir must breathe correctly in order to sing effectively.

There are times, many of them, when the choir tone grates on the ears of the director, and not knowing the laws of normal tone production he is unable to change conditions. A director must be a diagnostician. When he hears a tone that is offensive, he must be able to recognize the cause of

the objectionable quality. Deciding upon the cause, his knowledge and experience must instantly suggest the effective remedy. For practically every fault there is a remedy. How to apply the remedy promptly and simply must be a part of the director's equipment.

Phonetics is a field of voice-training until recently completely ignored. Yet with a knowledge of phonetics, one can make disagreeable voices agreeable quicker than in any other way. No serious choral director will deliberately ignore the value of phonetics, once he realizes what miracles it can work with a choir.

This chapter is not intended as a study of vocal problems. Its sole purpose is to persuade the director that faulty tones need not be a characteristic of the volunteer choir. In the bibliography, to be presented later, is a list of books on the subject. The list is short but it includes enough information, if thoroughly mastered, to solve every possible problem that could arise in a choir. With this plea for further study, let us outline a few of the more common faults found in the average choir.

**FLATTING:** If due to lack of physical energy, resulting in tense throats, stimulate the choir both mentally and physically. Take care that phrases are started with breath poised.

If due to bad ventilation, open all the windows, and take a few breathing exercises.

If due to insensitive ears, start regular training in chording. This should be treated as a recreational activity, and should never be continued longer than a few minutes at a time.

If due to poor balance, due to insufficient bass tone, make the rest of the choir sing quietly enough to hear the basses distinctly.

If due to poor pronunciation, get pronunciation uniform, and if necessary deepen the color of the vowel sounds.

**LACK OF BLEND:** If due to a few outstanding voices, work on diction, change the offending voices to a more comfortable voice-part, work with them individually, and add more voices of the desirable quality.

If due to poor balance of parts, add more voices to the weak parts.

If due to an unwise seating plan, seat the disturbing voices between two good ones; place the basses where the rest of the choir can hear them.

**LACK OF RESONANCE:** Lack of breath support for the tone—lazy singing. Have them sing as if each phrase were a piano that they had to lift. Vibrant, resonant tone has breath-pressure first of all, and breath-pressure means physical concentration.

**LACK OF LEGATO:** Due either to separate attack on each note, or too much effort in sounding of consonants. Sing the phrase on a vowel, preferably 'uh' (sopranos 'oo'). Tell them to use the breath as sparingly as though the phrase were twice as long as it is. Practise voicing consonants.

**LACK OF RANGE:** Usually lazy diaphragms. Try simple slow exercises on 'huh,' each tone with diaphragmatic action. Frequently inflexibility is due to too much jaw action. Try rapid flowing exercises on 'luh,' with very quiet jaw.

**DEVITALIZED PIANISSIMO:** False impression that soft singing demands less energy. Tell them to sing very softly, but with the preparation and control they would use for a fortissimo phrase. Pianissimo is big tone, intensely compressed.

**INEFFECTIVE CLIMAXES:** Lack of intensity in preparation. Breathe as if your ribs were going to stretch from wall to wall; keep that widened feeling to the end of the phrase.

**NOISY BREATHING:** Inhaling too suddenly. Expand and let the breath come in; do not try to take it in.

**PHRASES SAGGING AT END:** Lack of breath support. The proportion of breath control to the phrase is at fault.

**POOR ATTACKS:** Breath escapes all at once. Start the first tone as if you had to sing the whole song on one breath.

Inhaling too late. Take a simple hymntune and insist on their using all the time between phrases for slow inhalation.

Too much force in consonant formation. Practise voicing consonants without tensing under the chin.

**SCOOPING:** A habit, due to ignorance, that might be cured by showing them, by example, just how horrible it sounds. Practise different vowels and vocal consonants in succession on one pitch.

**POOR DICTION:** Inability to hear ourselves. "We hear what we think we hear." Good diction can be accomplished only by mastering each point as it appears in the music



**BRUTON PARISH CHURCH**  
Fire never touched the walls or roof of this 1710-1715 church that is now the shrine of the Williamsburg restoration

studied. Get a working knowledge of all the vowel sounds and consonants used in our language.

**BLURRED CHORDS:** Choir does not move from chord to chord together. Move from chord to chord slowly, giving definite signal for the spring from one chord to the next.

**LACK OF RHYTHM:** A sense of rhythm is not a universal gift. Make a practise of clapping rhythms, without singing, in new numbers. Insist that they spring to new tones instead of dropping into them.

**LACK OF INTERPRETIVE POWER:** To sing with interpretation, the choir needs emotional stimulus—that is the director's job. If they know the music, and are brought to the point where they feel the import of the music, they will sing with expression.

#### **HELPFUL RULES FOR BREATHING**

Always stand or sit erect.

Inhale through nose and mouth.

Do not try to TAKE breath in; expand and let the air COME in.

Inhaling and exhaling should be a rhythmic process, not sudden and spasmodic.



In inhalation, one widens all around the lower ribs, just above the waist-line.

In exhalation, the diaphragm gradually draws in, but the ribs should keep their widened position as long as possible. Never breathe hurriedly.

Mentally sing the first tone of the next phrase while inhaling.

Audible breathing is wrong breathing.

The throat must remain free during inhalation.

#### DICTION

Do not try to sing words on very high notes. Sing 'uh' with a suggestion of the sounds in the words.

As we ascend the scale, all vowels modify gradually toward 'uh.'

In diphthongs, the principal vowel gets practically all the sustaining time; the vanish vowel is simply sounded.

The 'r' at the end of a word should be sung as 'uh.' No 'r' should be allowed to be guttural.

Vowels should retain the same quality throughout their duration.

Consonants should be sounded so easily that the muscles under the chin do not become tense.

Use no more jaw action than absolutely necessary.

(To be continued)

## Repertoire for Liturgical Year

By GILBERT MACFARLANE

*Anthems and service music for every Sunday of the church year*

EVERY choirmaster aims eventually to have a repertoire large enough to provide a distinctive anthem for every Sunday in the season. In the Episcopal church where there is a definite teaching in the collect, epistle, and gospel for each Sunday, it is especially helpful to have anthems that carry out this teaching. Non-liturgical churches are also following the seasons more carefully; choirmasters in such churches will find help in the list here submitted for the church year. This list is chosen with a view to good music from a worship standpoint; most of the music is chosen with the whole choir in mind, and if there are solos they are secondary and can be done by a whole section if necessary.

All these anthems are singable by any average choir that has a real workout at rehearsals and does more than just sing through the music for Sunday. Our choir at Trinity is made up of 22 boy sopranos, 8 women altos who are really mezzo-sopranos, 3 tenors, and 5 bass-baritones. The boys rehearse twice weekly alone and with the adults for two hours once weekly. Rehearsals are without accompaniment, using only a pitch-pipe for all work. Nine boys are finishing their third year, seven are in their second year, and six are first-year boys. The altos are new, only two having sung more than three years. The men have sung from two to six years. This is mentioned to show that the whole group is a young one in vocal experience. Also this repertoire has been developed over a period of three seasons. The same thing can be done elsewhere in the same time. Music is in rehearsal at least six weeks in advance, and if entirely new it is started earlier. This rule holds even with familiar music, as very often familiarity breeds stereotyped or careless interpretation.

*Advent 1:* Steane-hn, Night is far spent (Dec. 3)

2: Evans-c, Thy kingdom come

3: Mendelssohn-hn, How lovely are the messengers

4: Purcell-co, Rejoice in the Lord

*Christmas Eve or Day:* Introit: Bach-o, Break forth

Anthems: Whiting-g, Hark what mean

Bortniansky-c, Glory to God

Fletcher-hn, Now once again

*1st After Christmas:* Repeats

*2nd After:* Butcher-o, Let all mortal flesh

*Epiphany 1:* Titcomb-c, We have seen His star (Jan. 7)

2: Yates-h, God Who commanded the Light

3: Gibbons-b, Almighty and everlasting God

4: Bach-c, O rejoice ye Christians

5: Bach-e, Jesu Joy of man's desiring

6: Palestrina-hn, Creator blest of every star

*Septuagesima:* Wesley-e, Wash me thoroughly (Jan. 21)

*Sexagesima:* Kopyloff-o, Hear my cry

*Quinquagesima:* Arensky-e, O God we pray

*Lent 1:* Goss-hn, O Savior of the world (Feb. 11)

2: Purcell-hn, Thou knowest Lord

3: Farrant-hn, Lord for Thy tender mercies

4: Arcadelt-e, Hear my prayer

5: Boselli-e, We worship Thee (Mar. 10, Passion)

6: Bach-co, All glory laud (Palm Sunday)

*Easter:* Introit: Vulpus-b, Praise to our God (Mar. 22)

Anthems: Mueller-g, Christ is risen

Bach-j, Christ lay in death's dark

Matthews-hn, On wings of living light

Thimian-o, Ye sons and daughters

Marakov-e, An angel said to Mary

*1st After Easter:* Repeats

2: Jacob-co, Brother James' Air

3: Shaw-g, With a voice of singing

4: Sanders-o, Praise to the Lord

*Rogation:* Roberts-hn, Peace I leave with you

*Ascension or Sunday after:* Titcomb-c, Sing ye (May 2 or 5)

*Whitsunday:* Titcomb-c, I will not leave you (May 12)

*Trinity:* Introit: Titcomb-c, Let us bless (May 19)

Anthem: Tchaikowsky-j, Holy blessed Trinity

*1st After Trinity:* Palestrina-hn, Come let us worship

2: Tchaikowsky-b, Lord God of Hosts

3: Mueller-g, God is in His holy temple

4: Macfarren-o, Lord is my Shepherd

5: Bach-e, Now let every tongue

6th to 11th Sundays are in summer vacation period

12: Bach-e, Now let every tongue\*

13: Macfarren-o, Lord is my Shepherd\*

14: Mueller-g, God is in His holy temple\*

15: Tchaikowsky-b, Lord God of Hosts\*

16: Palestrina-hn, Come let us worship\*

17: Bortniansky-o, How great in Zion

18: Steane-a, Earth is the Lord's

19: Bach-co, Jesu priceless Treasure

20: V. Williams-co, My soul praise the Lord

21: Whitehead-g, Soldiers of Christ arise

22: Palestrina-hn, Creator blest of every star\*

23: Bach-e, Jesu Joy of man's desiring\*

24: Bach-c, O rejoice ye Christians\*

25: Gibbons-b, Almighty and everlasting God\*

26: Yates-h, God Who commanded light\*

*All Saints:* Noble-hn, Souls of righteous (Nov. 1)

V. Williams-co, Let us now praise

*Armistice Day:* Shaw-hn, O brother man

*Thanksgiving:* Tchaikowsky-h, O praise the Name

*Sunday Before Advent:* Brahms-hn, How lovely is Thy

#### COMMUNION OFFICES

*Advent:* Merbecke-h, Douglas edition

*Christmas & Epiphany:* Nicholson-c, Missa Sancti

*Pre-Lent & Lent:* Willan-c, Missa Brevis No. 6

*Easter to Trinity:* Dabovitch-hn, From Serbian Liturgy

*Summer:* Merbecke

*Fall to Advent:* Piggott

\*Marks numbers repeated from former Sundays in the calendar. Dates given are those for the 1939-1940 season, as on T.A.O. August page 275.

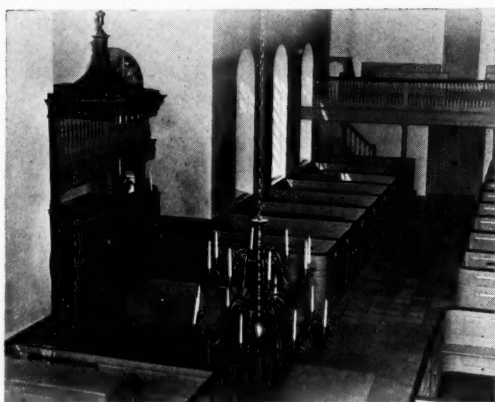
It will be noted that there is an exchange of anthems for the 2nd and 6th Sundays after Epiphany with the 22nd to 26th after Trinity. This is due to the variance in the date of Easter Day. There is also a variance in the calendar dates



of the other Sundays after Trinity, and so an exchange is possible between the first five Sundays and the 12th to 16th after Trinity. It will be evident that since no Sundays of the different groups will occur in the same church year the anthems will be sung but once.

#### ADDENDA

Mr. Macfarlane was born in Providence, R. I., had his schooling in Methuen, Mass., and studied organ with Frederick H. Johnson. He began his career in 1920 with the First M. E., Methuen, followed with three other churches, all Episcopal, and went to Trinity in Watertown in 1936, where a 3-43 organ was installed in 1924 by the Skinner Organ Co., now Aeolian-Skinner. He took four summer-courses at the Wellesley Conference.



BRUTON PARISH CHURCH

Console of the new Aeolian-Skinner organ is in the lower left corner; all interior photographs by Jack Garrett.

## Thanksgiving Day in Ye Old Style

By DONALD F. NIXDORF

East Congregational Church, Grand Rapids

• Perhaps T.A.O. readers would be interested in the unusual service we instituted last year at East Church; because of its success we plan to make it an annual event. About three weeks before Thanksgiving Day we sent a printed invitation to each family of the parish. It read:

#### PROCLAMATION

In ye manner of Governor Thomas Hutchinson in 1759, we do hereby command our goodlye congregation to convene at ten on ye mornynge of November twenty-fourth at ye East Church Meetynge House that we may reverentlye and gratefullye acknowledge with one heart and voice our thanks to our Lord and Father.

Bringynge of ye fruits of our labors, let us praise and glorifye Him whose mercy is ever upon us.

Signed, CLERK A. B. CROSS.

We had a hard-working committee go to a reliable house in Chicago and secure authentic costumes of that period. As the people came to the service we had two sentries, pacing the sidewalk in colonial army garb of three-cornered hats, scarlet coats, white breeches, black boots, etc. There being no church bell, we stationed a colonial drummer-boy on the church steps and at ten-minute intervals (from 9:15) he produced a long roll on his drums as a summons to worship. Upon entering the church the people were greeted in the language of the period by the ushers who were dressed in rich satins and velvet knee-breeches and waistcoats with splendid white wigs as their crowning glory. Each usher was supplied with a "tickler"—a feather at the end of a slender pole with which they used to awaken the sleepy worshiper.

The people were surprised and delighted at these innovations, but were completely baffled when the ushers seated the women on one side of the church and the men on the other; but they fell in line at once and without question.

An assistant organist provided a quiet organ background as our two ministers entered—both in the ministerial dress of the period and with wigs! (Hooray for my clergy!) Then the old atmosphere increased as the highschool choir came down the center aisle—the girls with their little grey shawls, white aprons, and lace caps; the boys with peasant wigs and wearing the broad leather belts included in their garb. They did not come in processional style, but in the manner of devout worshipers entering the old meeting house. They walked singly and in groups, some arm in arm, but their reverent attitude actually created the atmosphere for the whole service.

After they were seated in the chancel the service began, and it included a reading of the governor's proclamation, the congregational singing of at least three stately chorals of long ago, such as "Now thank we all our God" by Cruger.

Chancel (adult) choir was seated in the rear gallery and without accompaniment sang "Drop dew ye Heavens" by the early composer, Christopher Tye. At the offertory, the ushers used the long poles with the money-boxes at the end.

After the benediction the congregation waited as the high-school choir left the chancel in the same manner as they had entered, the girls with hands folded across the breast, the boys with heads bowed in reverence.

The whole service had a truly religious and reverent atmosphere that we rarely achieve. A feeling of utter gratefulness prevailed in this unusual service of Thanksgiving. There were those who came to enjoy the pageantry and "see the show," but we can truly say with the poet, "Those who came to scoff, remained to pray."



## The Organ's Part

By ROWLAND W. DUNHAM

Associate Editor, Church Department

ONLY last month I listened to a wise gentleman address a group of organists—an A.G.O. chapter. A professor in a Divinity School, he was speaking as an individual interested in what went on in a church service; not a professional musician, he is none the less extremely discriminating in a fine amateur manner.

His main consideration was the use of the organ in church services. Two examples were cited as the sort of irritating musical experiences that may still occur in churches. One was a postlude consisting of none other than our shopworn friend, the Soldiers' Chorus from "Faust." The other was an Easter service where the inevitable violin solo was featured; this was perhaps even more sacrilegious—that seductive Meditation from "Thais."

A second point was brought to our attention. The good professor reminded us that if a person attends church regularly he will normally hear in the course of two years the greater part of the choicest sections of the Old and the New Testaments. This being the case, he asked why in a similar length of time the church-goer should not have reason to expect to hear much of the best in music literature suitable for presentation on the organ at a religious occasion.

The answer is obvious to us all. The average church-goer has a right to expect exactly this. By careful planning an organist can, in two years, cover much of the finest in organ literature.

# EDITORIAL COMMENTS

## AND REVIEWS

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In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

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### How to Do It

SUBSTITUTE organists have a hard time of it. I heard one in my little village church who showed what could be done. Conditions there are about as bad as any organist is likely to find them: small, hard, old-fashioned, two-manual organ; choir entirely volunteer, and, worse yet, consisting on that Sunday of only eight young girls; congregation, about fifty semi-cooperatives; badly out-of-tune chimes in the tower which the good but ignorant souls evidently want the organist to use, much to the devil's joy—I'm sure they do the devil a lot more good than they do the cause of Christianity.

Chimes can be churchly and delightful, but they must be of the best quality, not the cheapest; the organist must use them rarely, not habitually; they are most effective for accent, least effective for melody. If you want your soul tortured some fine Sunday morning, come out and hear the prelude played by the appointed organist, accompaniment on the organ, melody on the tower chimes.

The substitute ignored the chimes and played an organ prelude, something churchly, emotional, stirring—not neglecting the essential of beginning pianissimo without shock and working into the processional naturally.

The processional was announced from the organ at an unusually rapid pace, and a good mf. Then the organist dropped to a pianissimo and played the tune as a soft but bright solo—and for the first time that congregation heard the choir of eight young girls sing the first stanza of the processional, even though they were in another room. They did bravely in attempting to maintain the swift tempo; it gradually dropped to normal before the final stanza.

Now you can call such a tempo treatment bad or good, but for what he was able to do with it, I rather liked it. The only fault he showed in accompanying was the use of the mixture, than which nothing could be more squealy and horrible. To be on the safe side, 99.9% of our readers can be positive their mixtures are of the same impossible screaminess. If a fortissimo effect must be had, or a brightening, it can much better be gotten by putting on the 4' Swell-to-Great, or 4' Great-to-Great. These pages have done a lot of talking in favor of mixtures; I'm not sure I'm glad of it when I hear even modern 1939 organs that screech and scream to high heaven.

The substitute softened his accompaniment to the processional, and later to the congregational hymns, sometimes to something very soft. But the choir kept going, and such of the congregation as were mumbling when it was loud kept on mumbling when it was soft. This is not precisely what S.E.G. wants in expressive hymn-playing; my substitute wasn't doing it for expressive purposes at all. He was merely trying to avoid the monotony of continued ff on the hymns, and, more than that, he was trying to let the little girls be heard as choristers. He was eminently successful. If and when they began to waver, after having sung a phrase with no over-drowning from the organist, he suddenly came to their rescue with the crescendo, and they kept going. When it came to the amen, he dropped out so nicely that at last we heard a choir sing an amen, not drone it.

The little girls next tried the "Venite" and because they had an unusually good organist at the console, it went well. Again we had a varied organ—massed strings now and then, perhaps for much of the time, relieved by registrational changes, not of a wild nature but just enough to make it sound different; the crescendo-shutters were excellently used; to start a phrase and be sure the girls were on the job he'd open the shutters suddenly for a strong beginning and as soon as he knew his choristers were really singing, he'd diminuendo quickly so it would be a choral, not an organ, version of the "Venite." Again pianissimo from the organ when it came to the amen, and no hesitation from the choristers.

I've always said the best thing to do to a hymn was to take it ff and get it over with. But with a choir of eight young girls and a congregation of fifty, only fifteen of whom are mumbling the hymns, how about it? This organist, whoever he was, showed me a better way. Now I'd like to see hymns done as he did them, when the choir is small and the congregation smaller. He had various tricks for keeping the gang on tempo. That sudden opening of the shutters on full-Swell at the start of a sentence had the effect of grabbing the crowd and dragging them along promptly, but immediately he'd close up the box again and leave the voices somewhat high & dry. Obviously he had had a rehearsal with his choristers and they knew what to expect and what to do, and they did it. The accompaniment was under the voices at least half the time, but never did he keep it under them long enough to scare the music out of them; always there was a crescendo, or that thoroughly wretched mixture, to pull them along.

With a large choir and a large congregation really doing something about a hymn, this method would be ridiculous; hymns are nothing but mass-emotion raisers; treated any other way, they are absurd. But with a little choir of delicate voices and a congregation that makes no honest attempt to sing, this unknown organist's method is superior.

—t.s.b.—

After having heard glowingly of Mr. Alexander Schreiner for many years I at last heard him via radio. What a man he is. In addition to his accompaniments he played two solos. The Adagio from Mendelssohn's First Sonata was beautifully done, with all the variety and richness of a large organ replete with soft strings, celestes, woodwinds and all the other lovely things in organ tone. And he used them to perfection. Mendelssohn's Sonatas aren't much as concert material but as church-service pieces they have not yet been beaten. This occasion was the customary Sunday noon program of choral and organ music and readings, from the Tabernacle, Salt Lake City—distinctly a religious program in its best sense.

No orchestral composer would think of writing fifty measures or a hundred for precisely the same instruments, but in organ playing we are all too often guilty of doing just that. Not Mr. Schreiner. Each phrase was different, each sentence was quite different, each section was contrasted. It made an occasion of rich organ music of a kind the better public cannot but like. Why don't we give them more of it?

In Mr. Schreiner's method we had massed strings—the

glory of any organ—then a short section that my radio led me to believe was being done on a lovely flute plus Harp; then strings for accompaniment against a clear flute solo, and so on. Always new interest, but nothing bizarre, not a measure monotonous. For the final chords, pianissimo massed strings. Nothing in music could have been finer, even if an orchestra had been doing it; in fact an orchestra would certainly have done it just that way. A great mass of lovely, soft, vibrant strings in the organ is worth much more than half the whole instrument. Our flare for nothing but Diapasons is once more leading us backward if and when we throw out the strings.

The second number was Henselt's *If I were a Bird*, of caprice character; Mr. Schreiner used my much-hated flutes to give the piece a delightful sparkle that made it most charming.

There we had it. Only two pieces, but in strong contrast, and both played for the sake of creating pure musical charm. When you get sick of wobbly Tremulants on hooty Hooten-Annies, as I believe Dr. Barnes calls them (even if he doesn't thus spell them) tune in on Salt Lake City Tabernacle and lend an ear to Mr. Schreiner. He'll revive your faith in the organ as an instrument for recreating true musical beauties, just as he revived mine. One true artist like Mr. Schreiner, playing publicly as he does, will sell more organs than a dozen salesmen. It's dollars to doughnuts Alexander Schreiner isn't fooled by the cacophonous composition efforts of the moderns.—T.S.B.

## Organ in Bruton Parish Church

New organ by Aeolian-Skinner includes 1775 organ by Samuel Green

• A section of Williamsburg, Virginia, has been restored to its original colonial appearance—including streets, landscaping, buildings, and furnishings—to become a great American museum of colonial days. Included in the restoration section is Bruton Parish Church. And included in the Church is a one-manual organ built by Samuel Green in England in 1775, restored by Aeolian-Skinner to its original state and preserved with its original case and console, playable alone as a complete organ just as it was originally, but at the same time incorporated by modern action into the complete design for the organ of Bruton Parish Church, a design planned by G. Donald Harrison of the Aeolian-Skinner staff.

"No building in the restored City," says the official announcement from Williamsburg, "surpasses the quiet beauty and dignity of the ivy-covered old brick Parish Church, the court church of the Virginia Colony; and modern pilgrims may now hear the music of Purcell, Handel, and Bach played upon an instrument similar to the one used by Peter Pelham, the first organist of Bruton Parish Church, who for nine years was a pupil of Carl Theodor Pachelbel." We can find no trace of Carl Theodor and can only assume that he may have been a descendent of the famous Johann Pachelbel.

The restored Green organ is located "in a narrow loft at the east end above the altar" and this position provided "an ideal opportunity for its use as a kind of Positiv section to the main instrument," says Mr. Harrison. William G. Perry, consulting architect for the Williamsburg restoration, secured the Green instrument. "All the original pipes were found," says Mr. Harrison, "although some were badly bent and flattened." However they were all restored without tonal changes or revoicing, and the old sliderchest was retained after being rebuilt. Says the announcement, "While Mr. Harrison feels there may be some robbing of the wind when all stops are played simultaneously, due to the narrowness of the grooves, it seemed desirable" to retain the chest, for to have done otherwise would have necessitated changes in the original case. New action is provided below the chest and is arranged to accommodate the old pull-downs. "The old keyboard is in perfect state of preservation."

In addition to the Green organ, the task of the designer was further complicated by the presence of an old 2m Hutchings "which was much admired locally"—as is true of all old instruments, be they worthy or unworthy. Perhaps the worst difficulty was the lack of space for an organ. Chambers were prepared above the ceiling and also at the east end; the tone is projected down into the auditorium by reflectors. Instead of leaving the ancient Green organ almost useless, as some preferred to do, Mr. Harrison gave better counsel and now it can either be played alone from its own original keyboard, or it can be played as part of the complete organ; the latter use will be vastly greater.



THE 1775 GREEN ORGAN

moved to and restored in Bruton Parish Church, Williamsburg, Va., and Iona Burrows recently appointed Parish organist.

The organ as it now stands contains the complete 1775 Green organ, many of the registers of the Hutchings, and the new work of Aeolian-Skinner. All pipework excepting of the Green organ is "located above the ceiling . . . The Great and part of the Pedal speak through the grille at the right of the Green organ, and form with it almost an ideal two-manual for playing eighteenth-century music . . . The Swell and Choir Organs speak through the grille on the left." Console is detached and located behind the pulpit.

Music seemed to be prominent in Williamsburg from the very first. When the Revolution broke out, Lord Dunmore, the 'royal governor,' had in his 'royal palace at Williamsburg,' "three organs, a harpsichord, a pianoforte, and other music instruments." Bruton Parish Church was begun in 1710, completed in 1715; two earlier buildings existed before it; the colonial government paid the bill. The vestry ordered the men to sit on one side, the women on the other; students from William & Mary College sat in the west-end gallery, and after the students assembled, the door was "locked and the key given to the sexton and kept by him until the conclusion" of the service—which was tough on the students.

In 1907 the first efforts at restoration of the interior were made, but now the "complete and perfect" restoration of "Old Bruton, its ancient churchyard, and its churchyard wall" is



the program. Much of its present equipment has been donated by prominent persons interested in the restoration, including King Edward 7, Theodore Roosevelt, and Woodrow Wilson. America's first president is mentioned in the old register, dating back to 1662, fourteen times, "in each instance in connection with having had a slave baptized in the parish."

#### BRUTON PARISH CHURCH

WILLIAMSBURG, VA.

*Aeolian-Skinner Organ Company*

*Specification & finishing, G. Donald Harrison*

*Organist, Iona Burrows*

First public recital by Miss Burrows, Sept. 22, 1939.

Organ incorporates complete Green organ of 1775, pipework from the former 2m Hutchings revoiced and refinished, and new work by Aeolian-Skinner.

V-31. R-37. S-36. B-5. P-2248.

PEDAL 4"		SWELL 4"	
16	Principal 56m	16	Stopped Flute
	Sub-Bass 32	8	Diapason 73
	Stopped Flute (S)		Stopped Flute 85
8	Principal		Salicional 73
	Stopped Flute (S)		Voix Celeste tc 61
4	Principal	4	Octave 73
	GREAT uex 3"		Flute h 73
8	Bourdon 61	III	Cymbal 183
4	Principal 61	8	Trompette 73
2 2/3	Nasard 61		Oboe 73
2	Principal 61		Tremulant
III	Fourniture 183	CHOIR 4"	
	GALLERY uex	8	Melodia 61
	GREEN ORGAN 2 1/2"		Flauto Dolce 61
8	Diapason 58		Flute Celeste tc 49
	St. 'Diapason' 54w		Gemshorn 61
	Dulciana 30	4	Rohrfloete 61
4	Principal 58	2 2/3	Nasard 61
4	Flute 58w	2	Blockfloete 61
2	Fifteenth 58	1 3/5	Tierce 61
III	Mixture 174		Tremulant

#### COUPLERS 21:

Ped.: G. Green. S-8-4. C-8-4.

Gt.: Green. S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: Green. S-16-8-4. C-16-4.

Combons 24: P-4. G-4. Green-4. S-4. C-4. Tutti-4.

Crescendos 3. Swell. Choir. Register.

Reversibles 2: G-P. Full-Organ.

Blower: 3 h.p. Orgbobo.

So far as the records show, the first organ in Bruton Parish was installed c.1755, and Peter Pelham was "unanimously appointed and chosen organist." Mr. Pelham lasted a great many years, probably until c.1802; but in the meantime "his daughter took his place, and was the last public performer. She left this town to accompany her father" some time around 1803. "Since that time the organ has been falling to ruin . . . discouraged the inhabitants, and they have abandoned both the organ and church."

In the midst of this discouragement "two German musicians happening to pass through the town gave everything a new turn. They gave a public concert, which excited the public feelings and the next day, by the assistance of the bishop, there was a generous subscription for putting the organ in complete repair. This was a fortnight ago, and the Germans have been employed ever since, in making new pipes, and adding new valves to the wind chest. 'Tis now all down [done?], and we find three stops have been taken away vixi—the cornet, vox humana, and sexquintia. The stops which remain are the Diap., S. Diap., Principal, flute, twelfth, fifteenth, and trumpet stops." Such was the state of affairs in 1804.

In 1829 all the small pipes of the organ were "taken out and put in the hands of the treasurer for safe keeping." Twenty-seven years after Mr. Pelham left, the organ was dismantled.

Records of 1835. "Through the spirited and persevering exertions of one lady in the congregation, aided by the efforts and contributions of many other parishioners, the church has been furnished with a very neat and suitable organ."

In 1906 the rector was "authorized to place an order with Hutchings Votey Organ Co." which he did at \$3,350., helped by a contribution of \$1,125. from Andrew Carnegie. This Hutchings organ, along with the complete Green organ, has been partly incorporated in the present instrument. The Green organ was built for Waterperry House, just outside of Oxford, England, and was owned by the Warner-Henley family prior to its acquisition by Bruton Parish.

The present rector, the Rev. Francis H. Craighill, Jr., to whom with his associates these pages are grateful for splendid cooperation in assembling the details herewith presented, expects to broadcast some of the services over a national network, but plans have not yet been completed. Services on Sundays are: 8:30 Holy Communion, 9:40 Church School, 11:00 Morning Prayer and Sermon, 7:00 Young People's Fellowship, 8:15 Devotional Service.

The Green organ is historically interesting. Compass is from GGG to f<sup>3</sup>, making 59 notes, but GGG# is missing, making 58 pipes. The Diapason is metal from GG up, wood for the bottom 11 pipes. Stopped 'Diapason' is of wood, not metal; the four missing notes at the bottom (GGG, AAA, AAA#, BBB) are grooved into the stopped basses of the Diapason. Dulciana compass is from c<sup>1</sup> to f<sup>3</sup>.

On the stopknobs the Mixture is divided; the bottom half (GGG-B) is called Sesquialtera and is operated by its own knob, while the top half (c<sup>1</sup>-f<sup>3</sup>) is called Cornet and is operated by its own knob. 'Sesquialtera' composition is 17-19-22, 'Cornet' is 12-15-17.

The Stopped 'Diapason' and 4' Principle are also on divided knobs, breaking between B and c<sup>1</sup>; either section can be drawn separately; both knobs must be pulled to get the complete rank. The bass end of the Stopped 'Diapason' serves also as a bass end for the short-compass Dulciana. Everybody had better say a prayer of thanksgiving that modern organ-builders aren't like their slow-thinking ancestors.

Mr. Harrison says of the Stopped 'Diapason' and 4' Flute: "Both these stops are of exquisite quality, particularly the 4', which is of smaller scale. I have already made a close copy and used it in Columbia University, calling it a Nason Flute, which is the old English terminology for a stop of this particular type. The metal pipes of the Diapason and 4' Principal, Fifteenth, and Mixture are very slightly arched, and may be described as being on the fluty side."

There are no Pedal pipes in the Green Organ; it was and is strictly a one-manual no-pedal instrument. Its own original console operates with all the failures originally built into it, but when operated from the new Aeolian-Skinner organ of which it is now a part, it behaves through its compass exactly as it should, without divided-knobs, though retaining the silent notes above f<sup>3</sup> and discarding the bottom pipes below CC. Of the chest, Mr. Harrison says:

"The pipes are crowded to an extraordinary degree. How some of them speak is still a mystery. . . . The 'robbing' is chiefly in the treble where the grooves are on the narrow side. The old chest is made of oak with oak slides."

True to his artistic nature, Mr. Harrison was more interested in tone than in preserving historic specimens, and would have put the Green pipes on a modern chest, as they all spoke perfectly on the individual-chest voicing-machines in the factory; but the restoration authorities required otherwise so that the ancient case should be the main attraction, not the tone. It may be just as well, for the best of our modern builders can produce better tone anyway.



## Organ in Mr. Sykes' Residence

Built by Kimball for its Portland, Oregon, representative

• Lauren B. Sykes, Oregon representative of the Kimball organ for the past six years, furnishes details of the organ built for him by the W. W. Kimball Co. With the assistance of one of his students, Mr. Sykes built the chambers in the basement of his home, treating the walls with two thicknesses of 3/4" firtex sheathed on each side with triple-thickness plyboard, with a 4" dead air-space between. The blower-room ceiling was made of four thicknesses of firtex with dead air-spaces between each, making the room practically 100% sound-proof. In this blower-room is also an upright piano, used for practise purposes and saving the neighborhood generally from earache. The combination-action machine is located in another room in the basement.

The shutters are placed horizontally and deflect the tone upward through a grille in the living-room floor. The first three shutters to open in each chamber have double action, producing a very gradual crescendo.

There are three reservoirs, one for each manual division, with three separate Tremulants, two of which are in the sound-proof blower-room, the other in a sound-proof box in the Swell chamber.

The console is placed on rubber casters, permitting easy moving to any part of the room.

SYKES RESIDENCE ORGAN  
W. W. Kimball Co.

Stoplist by Mr. Sykes

V-13. R-13. S-30. B-17. P-932.

PEDAL (Expressive)		Salicional 73	
16	Bourdon 32		Voix Celeste pf 61
	Gedeckt (S)	4	Gedeckt
8	Melodia pf (C)	2 2/3	Gedeckt
	Gedeckt (S)	2	Gedeckt
	Dulciana (C)	8	Oboe pf 73
4	Melodia pf (C)		Vox Humana pf 61
GREAT (Expressive)		Tremulant	
8	Diapason 73	CHOIR	
	Melodia pf (C)	8	Melodia pf 85
	Dulciana (C)		Dulciana 85
4	Octave pf 73	4	Melodia pf
	Melodia pf (C)		Dulciana
8	Trumpet pf 73	2 2/3	Dulciana
	Tremulant	2	Melodia pf
SWELL		Dulciana	
16	Gedeckt	8	Clarinet pf 73
8	Diapason pf 73		Tremulant
	Gedeckt 97-16'		

### COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C.

Ch.: C-16-8-4.

Combons 20: P-4. G-4. S-4. C-4. Tutti-4. Manual combons operate also Pedal stops and one-section couplers, the former optionally by onoroffs.

Crescendos 3: P-G-C. S. Register.

Reversibles 3: G-P. Full-Organ. All shutters to Swell shoe.

Cancel 1: Tutti.

Blower: 2 h.p. Orgoblo.

Mr. Sykes was born in Newberg, Ore., had his highschooling in Portland, and studied organ with Gladys Morgan Farmer and T. S. Roberts. His first position was with the Third Baptist, Portland, in 1918; he went to the First M.E. in 1926 and to Hinson Memorial, Portland, in 1928, where he plays a 2-19 Kilgen installed in 1920 and directs a senior choir of 28, men's choir of 20, and antiphonal girls' choir of 30. He has issued nine organ pieces, by mimeograph reproduction, and has others in manuscript. His mother was an organist. He married Ruth Mary Casbon Ryder in 1934.



MR. SYKES & HIS THREE-MANUAL

Lauren B. Sykes, Portland, Ore., at the console of the organ built by Kimball whom he represents in Oregon

His hobby is monkeying with miniature trains. He's the kind of a man who doesn't often take no for an answer; if his church cannot see its way clear to provide this or that, he's quite likely to go do it himself. In business he is active as Kimball representative and every year manages local recitals by distinguished guest recitalists, presenting them in the Portland Auditorium on a par with other artists. Several seasons ago his senior choir won the city-wide radio competition against some two dozen others.

As addenda of early September it is to be added that the Great Trumpet is now being installed, and that Mr. Sykes' system of choirs has already begun rehearsals, with enrolment as noted: carol choir, sixth to eighth grade grammar-school girls, 29; boys' choir, fifth to eighth grade grammar, 17; antiphonal, highschool girls, 38; men's, highschool and college age, 25; adult, 35; Hinson choir, adults able to attend two rehearsals each week, 28.

## Balanced-Valve & Electric Action

A letter from A. THOMPSON-ALLEN  
For Henry Willis & Sons Ltd., London

• Automobiles are what they are today largely through the patent-exchange principle; what one manufacturer discovers, all profit by. T.A.O. believes the principle should apply also to the realms of organ-building, organ-playing, and church music; in fact it is already doing so. We are grateful to A. Thompson-Allen of the Willis office for some comments and questions, and to C. J. Zimmermann of the Wicks office for further answers and comments.

First, "with reference to the very clever principle of the balanced-valve" which Wicks has patented in America and is using "for the large 16' pipe-valves," Mr. Allen furnishes a drawing of such a valve "invented by Vincent Willis, son of Henry Willis I, round about the year 1870," and says: "So far as I can trace, it was first employed in the famous Vincent Willis 'floating-lever' of that period and this machine was described and illustrated in *The Organ*, Vol. 13, page 110." This was the October 1933 issue of *The Organ*; mechanically-minded readers will be well repaid for their time spent in studying the splendid explanation Mr. Allen has given there; it is too complicated to be even briefly reported here. Says Mr. Allen in his letter: "The aim and principle were . . . to assemble a large valve which would be unaffected by the pressure of air upon it and therefore enabling its mechanical application to be attended by an equal resistance throughout the passage of its movement."

If the readers will refer to our May page 162, Fig. 6, it will be seen how the Wicks patent works. As we see it, the Wicks invention is simplicity itself; a magnet uses the balanced-valve to take advantage of pressure on two valves, one working outward, the other working inward, and the net result of these two valves is, first, to give the magnet a much easier load, and, second, to give the pipe the greater supply of wind it needs. It is needless to add that the Wicks staff "knew nothing of the Willis patent prior to reading Mr. Allen's comments" in his interesting letter about our May 1939 presentation.

Each type of action has its advocates; some builders prefer tracker-action, some pneumatic, some electric. T.A.O.'s only interest in this field is to faithfully picture and describe as many types of action as is possible; which has already been done with respect to all phases of the Wicks direct-electric action to which Mr. Allen also refers because the balanced-valve finally made the all-electric organ possible. Says Mr. Zimmermann: "Up to the time when the balanced-valve unit was developed we used an electro-pneumatic assembly for the larger pipes, and it was quite satisfactory except for the fact that we had to use pneumatics." Wicks' aim was to do the whole thing electrically, to eliminate the pneumatics, for "the trend in the designing of any mechanism is definitely toward simplification." Mr. Zimmermann is justifiably proud that this has been an accomplished fact since 1934.

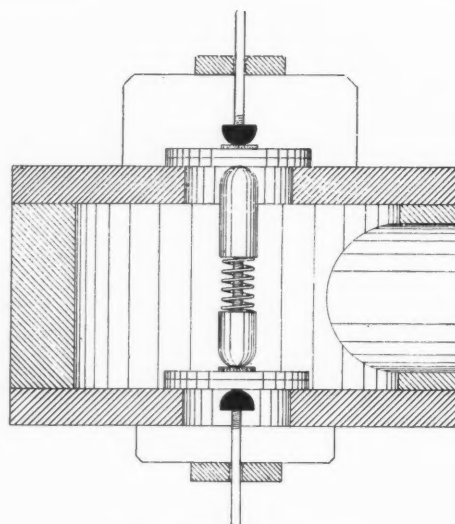
## Organ in Branford Congregational

*Built by Hall Organ Company for historic church*

• Branford, Conn., was first named Totoket and first mentioned in 1644 when the records of the New Haven Colony say the "place fit for a small plantation" was "purchased from the Indians" and "granted to Mr. Swayne and some others." Soon a meeting-house was erected and George Baldwin was chosen constable "and to beat the drums on the Sabbath." The first minister was chosen in 1646. By 1656 the town's name had been changed to Branford. In 1687 Samuel Russell was made minister of the church and in 1701 "several of the younger ministers of the district met at the Russell parsonage, bringing books for the founding of a college in this colony." And that was the beginning of Yale College, whose first president or rector was Abraham Pierson, son of Branford's first clergyman.

The second church structure was built in 1701, and in 1706 three galleries had to be added to accommodate the growing congregation. Continued growth resulted in the erection of the third edifice in 1744, to which a steeple was added in 1803.

"No Person that is not seated in the front and side galleries should set in sd seats on any Day of Publick Worship, except those that sing, in order that they may have sufficient room to set together ye better to perform that part of Worship," said a decree of 1784. In 1791 a tax was declared "for the purpose of hiring a teacher of Musick or Instructor of singing in Publick Worship."



Vincent-Willis Balanced-Valve, c.1870

In 1836 subscriptions were raised for an organ but there is no record that any organ was ever installed in this, the third church building. In 1840 plans were started for the fourth structure which was finally dedicated Jan. 10, 1845—five years to erect; did the p.w.a. build it? An organ was installed in 1849 and a Mrs. Lyon was engaged as organist at \$50.00 a year. Soon the church had to be enlarged, and today it stands much the same as then.

In 1869 a new organ was built by G. & C. Hook at a cost of \$2600. In 1906 the steeple, ceiling, and organ were damaged by lightning; when repairs were made to the organ a Bourdon was added, the organ then doing duty continuously until 1938.

The fund for the present organ was started in 1921 but did not mature until 1938 when a contract was made with the Hall Organ Co. for the present instrument, dedicated Sept. 11, 1938. Ten days later the prize hurricane of the east struck, and though the steeple swayed in the gale and the rain poured in on the east side of the church in spite of closed windows, no damage to either church or organ resulted.

"The original Hook case," says S. P. Warren of the Hall office, "extended only to the two towers; the wings at each side have been added to accommodate the enlarged organ. The case was carved of solid black walnut, and we persuaded the authorities to leave the organ in its present position rather than place it behind grille-work. Of course it is not imposing as far as size is concerned, the present case being about 21' across and 16' to the top of the towers, but it is an interesting relic of a dying art."

## Hope-Jones Comments

By R. P. ELLIOT

• Brief comment on Robert Hope-Jones and the Ocean Grove organ, inspired by articles in your August issue, and with no reference data at hand:

My friend, Olaf Platou of Oslo, quotes a German periodical, and perpetuates some misinformation. The Ocean Grove organ originally had thirteen sets of pipes, with provision for four more, some of which were added later, along with percussion instruments and other stops not in the scheme of the designer. There never were any pipes made of concrete. The concrete expression chambers actually were brick, lined with cement-plaster. The wind was provided by rotary blowers and controlled through normal but very strong reservoirs. Blowing into a stone chamber was a trick Hope-Jones tried in Worcester, but had to abandon.

Regarding the editorial note that "it is merely a very small organ," Hope-Jones used to refer to it as "the largest organ in America." Thirteen stops classify as almost insignificant—but what stops! It was terrific! And the building was kind to it. Today it would be done with "loud speakers" (blast the name!). Or better, perhaps, just not done at all.

"He did a lot of good for those who retained their ability to think for themselves; a lot of evil for those lacking that ability." Well said. John Compton derived early inspiration from Hope-Jones, and look what he has done! He has kept his head. I well remember his frank admiration for Hope-Jones when I first met him in Nottingham, with Bishop Wedgwood, and his equally frank criticisms. I won't go into the effect on some others, less equipped to discriminate, for American readers can furnish their own examples; I might embarrass some organ builders and organists still living. I had several degrees of the fever myself, and it didn't do any permanent harm. On the contrary, I can look back upon a preponderance of good.

And I know one thing that few people realized: the things Hope-Jones did which he himself believed in were mostly very worth while. The publicized features were often expedient and frequently stressed with regret. He was a genius, a veritable P. T. Barnum. If he could have settled down for a few years in one place and under one management, could have attained security, my knowledge of his true ideas justifies the statement that he would have done in this country more or less what John Compton has done in England—and that, I consider, is very worthy. I say that honestly, with the admission that I have a greater personal liking for the line of work Henry Willis does over there, or Don Harrison and Richard Whitelegg in this country, to mention enough examples to make my meaning clear.

Mr. Platou did a service in bringing out from your files the summary of interesting features Hope-Jones incorporated,

or in some cases, thought of incorporating in the Ocean Grove organ. To refer to one of the least known, Dr. Courboin and others have made excellent use of the sliding thumb control of expression in the Philadelphia Wanamaker organ.

With reference to the reed and Diapason on 50" wind, that applies to the bass end of the Diapason, which is the Diaphone Fr. Turner describes. I have forgotten the pressure used for the flue pipes of that rank, but it probably was about 15". Very heavy common-metal pipes with the rough side out—cast on linen canvas, not the usual fine linen top for the casting slab.

"The organ proper was outside the hall" is true only in the sense that the organ did not project into the auditorium but was in chambers built back of the wall line—a construction quite common in these days. The "concrete" was a brick wall, finished with Keene's cement plaster.

### Organ in Mr. Raboin's Garage

*One-manual 'shipped around the Horn' is again doing duty*

• Thanks to Lauren B. Sykes the following information is available for the record. An organ built by Hinners in 1871 at Pekin, Ill., was shipped 'around the Horn' and installed in Zion Lutheran, Portland, Ore., where it was used until replaced in 1932; it was then stored "in a Portland attic" until 1937 when Phillip Raboin, finding life rather dull without organ music close at hand, moved it to Klickitat, Wash., and erected it in his little garage which he transformed into a studio. The car? That sleeps out in the alley nowadays.

#### ORGAN OF 1871

8	Diapason 58		Chimney Flute 58
	St. Flute 58	2 2/3	Twelfth 58
	Gamba tc 46	2	Fifteenth 58
	Dulciana tc 46	8	Oboe tc 46
4	Principal 58		

# E L M O R E



• "played with color, sparkle, vitality, warmth as needed, and many other essential concert graces"—The American Organist.

• "showed himself sensitive, keenly alive to color values, and the possessor of a poetic temperament"—Musical Courier.

• "possesses a far-reaching technical command of his instrument, with both manual and pedal facility of a noteworthy order"—Musical America.

• "showed musical insight along with exceptional skill and feeling for color"—Musical Digest.

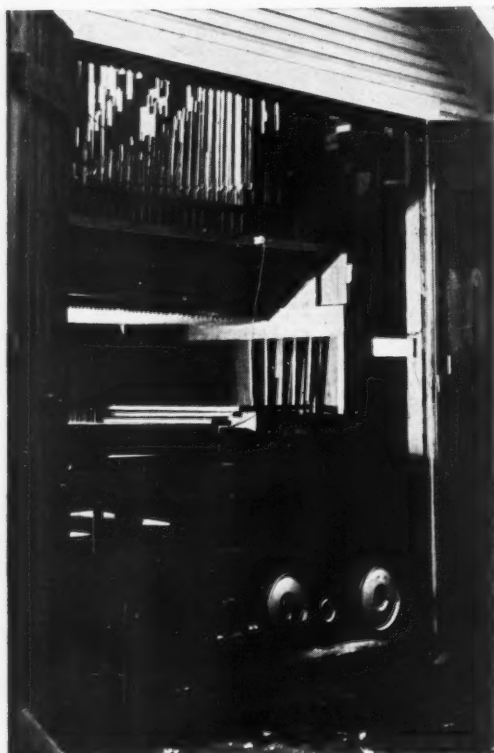
• "great technical skill as well as force of style"—New Yorker Staats Zeitung.

• "amply proved that he possessed the necessary technical equipment for displaying a rare combination of gifts—amazing facility, depth of feeling, innate musicianship and expressiveness"—The Diapason.

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PHILIP RABOIN'S ORGAN

An automobile moves out and a one-manual organ of 1871 moves in to find a new home and a fond owner

The Oboe was supplied by Gottfried in 1907 to replace the original Trumpet.

Some believe this to be "the oldest organ in the northwest." Mr. Raboin has rigged up a 1/3 h.p. motor to operate a crank-shaft arrangement to pump the old-style feeders, supplying wind at 3", though "a pressure of 2 7/8" is indicated on the lowest pipe of each rank, along with the name of the voicer and the date when the set was completed." The organ stands 16' high, and the bottom octave of Diapason pipes are placed horizontally above the others. Originally the case had seventeen display pipes, twelve of them speaking; the others were complete pipes in every detail excepting that they had not been tuned or connected to speak. The tracker action is light and responsive, with keys moving 3/16".

Manual compass is CC to a<sup>3</sup>; pedal, CC to c<sup>1</sup>. There were two fixed combinations, a manual-to-pedal coupler, but no Tremulant. Mr. Raboin hopes some day to enlarge the organ to two manuals, unify Diapasons and flutes, add a new Open, with a modern electric console.

One of the neatest examples of program-printing was that for the occasion when Mr. Raboin brought Mr. Sykes from Portland to play for his friends and neighbors. Says Mr. Sykes: "When I arrived on the scene I was amazed to find that Mr. Raboin had borrowed benches from the highschool and placed them for his audience in his neighbor's back yard, directly across from the garage. Just before the recital began, Mr. Raboin opened the two garage doors—his 'swell-shutters'." From the ten photos available we select the one that best shows the manner of housing the organ—probably much to the annoyance of the car.

#### STRADIVARI MEMORIAL

A book by William Dana Orcutt

● 7x10, 50 pages, board-bound, illustrated (Library of Congress. "Violins deteriorate unless kept in use," so Mrs. Whittall's interesting story of that unique collection of five Stradivari instruments donated to our America, with a fund established for their eternal preservation so far as shall be humanly possible. First there are 10 pages of biography of Stradivari, and then a few pages about Mrs. Matthew John Whittall who gave her priceless violins, viola, and violoncello, together with a fund to provide for their preservation, to the Library of Congress, \$1.10 postpaid). The purpose of the book is to tell tall's gift and fund provide that these five instruments shall be used by eminent soloists and ensembles in public concerts in Washington, D. C., but they may never be taken from the Library of Congress, except for repairs. A table of measurements gives seven figures for each instrument, and for the three violins this makes 21 figures, of which 18 are different; Stradivari used the same measurement for the same part of his violins only three times in these three instruments. The book is illustrated with three views each of each of the five instruments—front, side, and back.



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## Marcel Dupre's Tour

*Under LaBerge Management*

• Again Marcel Dupre is in America touring the country under the management of Bernard R. LaBerge Inc. and playing the following cities:

- Sept. 27, Minneapolis, Minn.  
28, Duluth, Minn.
- Oct. 1, Philadelphia  
2, New York (Wanamaker's)  
3, White Plains, N. Y.  
5, N. Y. World's Fair  
6, Hershey, Pa.  
8, N. Y. World's Fair  
10, Hartford, Conn.  
11, Lowell, Mass.  
12, N. Y. World's Fair  
13, Williamsburg, Va.  
14, Williamsburg, Va.  
15, N. Y. World's Fair  
16, Bridgewater, Va.  
18, New Haven, Conn.  
20, Schenectady, N. Y.  
21, Toronto, Canada.  
24, Montreal, Canada.  
26, Jamestown, N. Y.  
28, Berea, Ohio.  
30, Cincinnati, Ohio.  
31, Chicago.
- Nov. 1, Oberlin, Ohio.  
3, Columbus, Ohio.  
5, Evansville, Ind.  
6, Lawrence, Kans.  
8, Little Rock, Ark.  
9, Oklahoma City, Okla.  
10, Tulsa, Okla.  
12, Winfield, Kans.  
14, Denver, Colo.  
16, Provo, Utah.  
18, Los Angeles  
20, Hollywood, Calif.  
21, San Diego, Calif.  
26, Columbus, Mo.  
27, Louisville, Ky.  
28, Nashville, Tenn.
- Dec. 1, Miami, Fla.  
4, St. Petersburg, Fla.  
5, Tallahassee, Fla.  
6, Tallahassee, Fla.  
8, Providence, R. I.

Original plans included some appearances of Miss Dupre again in association with her father, but the war put a stop to that. Mr. Dupre arrived in America after one of his usual record-breaking tours, this time in Australia where he was greeted everywhere with tremendous enthusiasm. In addition to Australia his tour included New Zealand and Tasmania. Audiences of 2500 were commonplace. In Melbourne he had to give six recitals. In Sydney even the politicians turned out to do him honor in a special luncheon with distinguished guests to help honor Mr. and Mrs. Dupre. In addition to recitals there were appearances with orchestras and numerous nation-wide broadcasts.

Mr. and Mrs. Dupre sailed from Sydney Aug. 31; this is Mr. Dupre's

seventh transcontinental tour of America. In Australia he was hailed as "one of France's greatest ambassadors of good will."

## Mr. LaBerge's Dozen Americans

• In addition to the detailed outline of Mr. LaBerge's bookings for Marcel Dupre, the world's most distinguished manager of concert organists gives brief outline of the plans for the dozen American organists under his management. "The war," says Mr. LaBerge, "which affects considerably my chamber music and other bookings, fortunately does not affect my organ bookings, since my only foreign organist coming over this year, Marcel Dupre, has now arrived in America from Australia." His bookings for the organists under his management this year exceed those of all previous years since hard times began.

In addition to the 44 recitals already booked for Mr. Dupre before the middle of October, plans for his other artists are:

Dr. Nita Akin tours the east and middle-west in November.

E. Power Biggs goes on transcontinental tour in January and February, with Colette Lionne (Mrs. Biggs), pianist.

Paul Callaway, now in new position as organist of the Cathedral, Washington, D. C., has postponed his transcontinental tour and will limit recitals to a few engagements in the east.

Winslow Cheney will tour the east and Canada during the winter.

Palmer Christian,

Dr. Charles M. Courboin, and

Charlotte Lockwood, owing to their activities in their respective fields, will play only individual dates in the east and middle-west.

Claire Coci, following her sensational first transcontinental tour last spring, will make her second tour, covering the entire country early in 1940.

Virgil Fox is already booked for many dates of his February and March tour of the middle-west, south, and southeast.

Dr. Alexander McCurdy will make a transcontinental tour in April, with Flora Greenwood (Mrs. McCurdy), harpist, formerly of the Philadelphia Orchestra.

Arthur Poister, and

Carl Weinrich, because of their respective faculty activities, will be available for groups of dates through the season, in the east, middle-west, and south.

Too much cannot be said in behalf of this most difficult work of booking organ recitals throughout the country. It is one of the most strenuous activities of the entire organ world, and its benefits are rather evenly divided be-

tween all branches of that world. These men and women are virtually traveling-salesmen for new organs, for more and better organ literature, and for better playing and better schooling for that playing. They take the organist out from behind a curtain and put him most favorably in the spot-light.

## Donald S. Barrows Repertoire

*Christ Church, Rochester, N. Y.*

• The men's choir furnished the choral music for 13 services, the boys' choir for 3, and the full choir for 45. Andrews, O sons and daughters m. Attwood, Teach me O Lord Bach, Ave Verum Corpus

In faith I calmly rest

Jesu Joy of man's desiring

Bach-Gounod, Ave Maria

Bairstow, Jesu the very thought

Of the Father's love

Promise which was made

Baker, Whence is that goodly

Barrows, God touch my eyes

Berwald, Bread of the world

Black, Let carols ring

Boyce, Sorrows of my heart

Byrd, Sacerdotes Domini

Candlyn, O come Emmanuel

Ride on in majesty

Chambers, Spirit of mercy

Coke-Jephcott, Come Holy Spirit

Crimp, Our Master hath a garden

Davies, God be in my head

Dickinson, While shepherds watched

Elvey, Come unto Me

Faure, The Palms

Ford, Almighty God who hast

Frank, Panis Angelicus

Psalm 150

m. Franz, God is love

b. Gaul, Come let us talk

Goss, O taste and see

Gounod, Send out Thy Light

Grieg, Countless hosts

Handel, And the glory

Hallelujah

Hilton, Lord for Thy tender

Hopkins, Very Bread

m. Ivanov, Bless the Lord

Martin, Great day of the Lord

Ho everyone

Mendelssohn, Cast thy burden

How lovely are the

Mozart, Ave Verum Corpus

Noble, Fierce was the wild billow

Go to dark Gethsemane

Grieve not the Holy Spirit

Rise up O men of God

Souls of the righteous

Parker, Behold ye despisers

To whom then will ye liken

m. Praetorius, Today is born

m. Protheroe, Laudamus

m. The everlasting God

Rheinberger, Stabat Mater

Russian, All praise to God

Schubert, Holy holy holy

Slovak, Hear O Lord the voice

Stainer, God so loved the world

Tchaikowsky, Holy holy holy  
How blest are they  
m. Thou from Whom all  
Thiman, Good Christian men  
Hark a thrilling voice  
Immortal invisible  
O Lord Who didst  
O Strength and Stay  
Praise O praise the Lord  
Timnings, O God of God  
Wesley, Blessed be the God  
Lead me Lord  
Willan, Ave Verum Corpus  
m. C. L. Williams, Thou wilt keep  
m. R. V. Williams, Let us now praise

### Ed. B. Gammons Repertoire

Christ Church, Houston, Texas

• The following is a partial list of the compositions played by Mr. Gammons last season on his new Aeolian-Skinner; works already common to all repertoire are omitted.

Baird, Evening Song  
Bedell, Elevation  
Ave Maris Stella  
Bingham, Intercession; Adoration.  
Davies, Solemn Melody  
Dupre, How Brightly Shines  
Out of the Deep  
Our Father Who Art  
DeLamar, Carillon  
Dethier-j, Andante Grazioso  
Egerton, O Come Emmanuel  
Edmundson, Easter Spring Song  
Fairest Lord Jesus  
Floyd, Antiphon on Litany  
Fisk, Netherlands Hymn Prelude  
Franck, Quasi Lento & Adagio  
Fantasie C  
Foote, Communion  
Grace, King of Love  
Guilmant, Grand Choeur Gregorian  
Marche Religieuse  
Offertory on O Filii  
Noel Alsacien  
Son. 3: Adagio & Introduction  
Son. 5: Allegro Appassionato  
Harwood, Andante  
Requiem Aeternam  
James, Meditation Ste. Clotilde  
Kreckel, Veni Creator  
Silent Night  
Creator Alme Siderum  
McKinley, King of Love  
Come Thou Almighty King  
The Day Thou Gavest  
Ravanello, Christus Resurrexit  
Rowley, Andante Religioso  
Resurgam  
Snow, Distant Chimes  
Titcomb, Alleluia Pascha Nostra  
Cibavit Eos  
Gaudeamus  
Puer Natus  
Thiman, Lift up Your Heads  
King of Love  
On Jordan's Bank  
Whitlock, Fidelis; Folk tune;  
Pastorale.  
Willan, Ad Coenam Agni;  
Canzona; Epilogue.

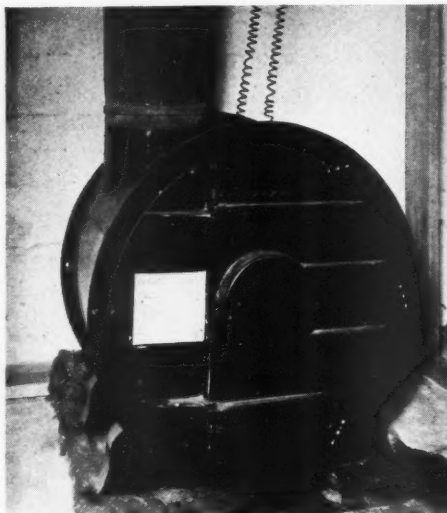


### This month's PROGRAMS

November programs will be published here next month if received by Oct. 14.

• ROBERT LEECH BEDELL  
Museum of Art, Brooklyn  
Oct. 1, 8, 15, 22, 29, 3:10  
\*Bach, Prelude & Fugue Dm  
Blessed Jesus we are Here  
Handel, Con. Gm: Allegro  
Bedell, Berceuse et Priere  
Sabin, Bouree D  
Debussy, Reverie  
Tchaikowsky, Humoresque  
None but the Lonely Heart  
Marche Slav  
\*Bach, Fantasia G; Pastorale F;  
Fugue Gm.  
Franck, Sonata: Allegretto

Widor, 4: Toccata  
Beethoven, Sym. 5: Andante  
Boccherini, Minuet A  
Lemare, Hawaiian Hymn  
Wagner, Valkyries Ride  
\*Reger, Toccata Dm  
Rheinberger, Pastorale  
Bach, Fugue Dm  
Bedell, Harmonies du Soir  
Boex, Marche Champetre  
Tchaikowsky, Sym. 5: Andante  
Wesley, Gavotte F  
Brahms, Cradle Song  
Saint-Saens, Danse Macabre  
\*Rheinberger, Son. Cm: Grave  
Reger, Benedictus  
Lemmens, Fanfare D  
Bach, Come Sweet Death  
West, Grand Chorus Bf  
Liszt, Liebestraume  
Moszkowski, Russian Dance  
Schubert, Ave Maria  
Mozart, Allegro  
\*Bach, Fantasia Cm  
Karg-Elert, Out of the Deep  
West, Grand Chorus D  
Rebikov, Legende Naive  
Handel, Water Music Finale  
Beethoven, Moonlight Adagio



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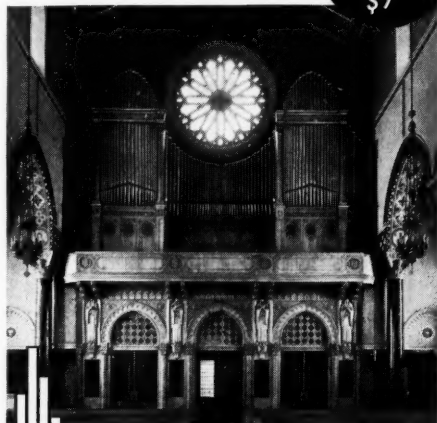
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# WICKS ORGANS

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Bizet, Minuet Cm  
Grieg, Nocturne  
Sibelius, Finlandia  
• GILMAN CHASE  
First Unitarian, Chicago  
Oct. 9, 8:00

Buxtehude, Chaconne Em  
Bach, Jesus my Joy (2 settings)  
Toccata & Fugue Dm  
Franck, Cantabile  
Sowerby, Passacaglia

This is the first of a series of six monthly recitals by Mr. Chase; the organ is a 3-35 Skinner which plays also the old 2-10 in the chapel.

• HAROLD G. FINK  
Fordham Lutheran, New York  
Oct. 1, 8, 15, 22, 29, 4:00  
Complete-Bach Series

\*Kyrie O Lord the Father

Two Choralpreludes  
Four Preludes & Fugues, G, Gm, Am, Bf  
Fantasia C  
Out of the Deep  
Concerto 4  
Two Choralpreludes  
Fugue Gm

\*Te Deum We Praise Three  
Christ Our Lord to Jordan  
Prelude & Fugue A  
Five Choralpreludes  
Prelude & Fugue D

\*Kyrie O Christ our Hope  
Five Choralpreludes  
Sonata Gm  
Kleine Harmonische Labyrinth  
Lord Jesus Christ Reveal  
Fughetta & Fugue  
Fuga Canonica Cm  
O God be Merciful  
Fantasia G

\*Prelude & Fugue C  
Two Choralpreludes  
Alla Breve D; Air F.  
Our Father which Art  
Alas What Must I a Sinner Do  
Gloria in Excelsis  
Prelude & Fugue Dm

\*Prelude & Fugue Gm  
Six Choralpreludes  
Fugue G  
Three Choralpreludes  
Fantasia & Fugue Am

• EDWIN ARTHUR KRAFT  
Trinity Cathedral, Cleveland  
Oct. 2, 8:15, *American Composers*  
Thayer, Concert Fugue Am  
Buck, Son. Ef: Allegro con Brio  
Paine, Prelude, Op. 19-1  
Whiting, Melody  
Whitney, Canon in Octave  
Bartlett, Toccata  
Allen, Alla Marcia  
Foote, Cantilena G  
Dunham, Fantasia Cm  
Chadwick, Response  
Foerster, Nocturne Cm  
Bird, Marcia  
Brewer, Springtibe Sketch  
Rogers, Toccata Cm

This is the first program in the series of five monthly recitals, all devoted to American composers, each program presenting the composers chronologically by birth date. T.A.O. believes this is the most extensive work ever done by any prominent recitalist

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5 Fantasies.

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This same program will be played Oct. 8, 8:15, in Lake Erie College, Painesville, Ohio, omitting only the last two numbers.

- **ARTHUR W. QUIMBY**  
Museum of Art, Cleveland  
Oct. 4, 8:15

Buxtehude, Prelude & Fugue Fm  
Couperin, Benedictus  
Van Noordt, Psalm 65  
Schlick, Maria Zart von Edler  
Muffat, Toccata 11  
Shepherd, Fantasia on Garden Hymn  
Schwarz, Cantus Novus  
Gunter Ramin, Largo & Fugue  
Oct. 1, 8, 15, 22, 29, 5:15

Buxtehude, Prelude & Fugue Fm  
Couperin, Benedictus  
Muffat, Toccata 11  
Schwarz, Cantus Novus  
Bach, Prelude & Fugue Bm

Mr. Quimby continues his custom of presenting the same program on all Sunday afternoons of the month.

- **DR. ELMER A. TIDMARSH**  
Union College, Schenectady  
Oct. 1, 8, 15, 22, 29, 4:00

\*Marcello, Psalm 19  
Clerambault, Prelude  
Arcadelt, Ave Maria  
Rameau, Gavotte  
Bach, Passacaglia  
Jarnfelt, Praeludium  
Massenet, Thais Meditation  
Guilmant, Marche Religieuse  
Debussy, Clair de Lune  
Boellmann, Ronde Francaise  
Dupre, Prelude & Fugue Gm  
\*Russell-j, Citadel at Quebec  
-j, Song of Basket Weaver  
-j, Bells of St. Anne  
Bach, Now Thank Thee God  
Son. Ef: Finale  
Air for G-String  
Toccata & Fugue Dm  
Dupre, Bretonne: Berceuse; Filieuse.  
Carillon

\*Widor's 6th: 4 mvts.  
Bornschein, Little French Clock  
Massenet, Thais Meditation

Boellmann, Ronde Francaise  
Dupre, Cortege et Litanie;  
Lamento; Final.  
\*Korsakov, Bumble Bee  
Boccherini, Minuet  
Liszt, Liebestraum  
Delius, Two Aquarelles  
First Cuckoo in Spring  
Handel, Water Music  
Bonnal, Vallee du Belorlequay  
Ravel, Pavane for Dead Princess  
Vierne, Westminster Carillon

\*Beethoven, Minuet G  
Moonlight Sonata  
Pathetique Adagio  
Wagner, Pilgrims Chorus  
Evening Star Song  
Tannhaeuser March  
ar. Coleman, Londonderry Air  
Sullivan, Lost Chord  
Saint-Saens, Danse Macabre

- **GEORGE WM. VOLKEL**  
Emmanuel Baptist, Brooklyn  
Oct. 16, 8:30

Wolstenholme, Handel Sonata  
Brahms, Rose Breaks into Bloom  
Nevin, Will o' the Wisp  
Rachmaninoff, Gruensian Song  
Saint-Saens, Swan  
Bonnet, Concert Variations  
Dethier-j, The Brook  
Debussy, Reverie; Cortege.  
Russell-j, Bells of St. Anne  
Mulet, Carillon Sortie

- **HARRY B. WELLIVER**  
Teachers College, Minot, N. D.  
Oct. 29, 4:15

Franck, Choral Am  
McAmis, Dreams  
Russell-j, St. Lawrence Sketches:  
Up the Saguenay  
Bells of St. Anne  
Song of Basket Weaver  
Citadel at Quebec  
Andrews, Sunset Shadows



### Last month's RECITALS

A column devoted to programs of special character, or dedicating organs, or given by those who have made their names nationally known.

- **JOHN M. KLEIN**  
St. John's Lutheran, Boyertown  
Buxtehude, Prelude & Fugue A  
Bach, Awake the Voice is Calling  
Strawinsky, Fire Bird Berceuse  
Hindemith, Sonata 1  
Saint-Saens, Swan  
Vierne, Westminster Carillon

### Emerson Richards Organ Architect

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St. Paul's Lutheran, Asheville  
Bach, Fugue Gm  
Come Sweet Death  
Christ Lay in Bonds

Bruckner, Sym. 4: Scherzo  
Humperdinck, Prayer  
Dvorak, New World Largo  
Karg-Elert, Now Thank we All  
New York World's Fair  
15th cent., Alma Redemptoris  
Couperin, Kyrie

Walther, Ein Feste Burg  
Bach, Awake the Voice is Calling  
Buxtehude, Prelude & Fugue A

These programs, largely of German music, are included here not by grace of content but because they represent the work of an organist on a brief recital tour into three states.

- **CLAUDE L. MURPHREE**  
Union Church, Gainesville  
American Program

Rogers' Sonata 1  
Matthews, Fountain  
Kinder, Caprice  
Stoughton's Fairyland Suite  
Dawes, Melody A  
Yon, Primitive Organ  
Murphree, Hymntune Paraphrase  
Dunham, Scherzo G  
Stoughton, Rose Garden

"I believe this program has real audience-appeal as well as including solidly worthy music," says Mr. Murphree.

- **ALEXANDER SCHREINER**  
Tabernacle, Salt Lake City

\*Wagner, Tristan Prelude  
Handel, Menuet  
Beethoven, Allegretto Scherzando  
Widor, Toccata  
\*Vierne, Westminster Chimes  
Brahms, Rose Breaks Into Bloom  
Vierne, Scherzo E  
Tchaikowsky, Marche Slav  
\*Bach, Toccata & Fugue Dm  
McClellan, Invocation  
Henselt, If I Were a Bird  
Thomas, Mignon Overture

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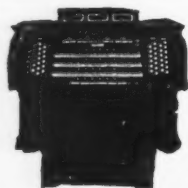
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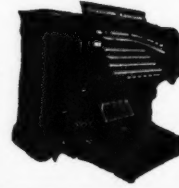
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#### Dr. Clarence Dickinson

• has returned to his home in New York after the summer at his home on Storm King mountain, from which he derived the inspiration for his Storm King Symphony for organ (published by Gray and Dr. Dickinson's most pretentious organ work to date). This summer his vacation was occupied by the editing of the new Hymnal of the recently-united Evangelical-Reformed Church, and was made more pleasurable by receipt of a book of his carols translated into Chinese (they had already been done into Japanese), and by the program of the Baldwin-Wallace Bach Festival featuring two tenor soloists, graduates of the School of Sacred Music of which he is director—Harold Haugh and Allan Schirmer.

#### Robert Elmore

• has been appointed to head the organ department of the Philadelphia Conservatory, where Olga Samaroff is also a member of the faculty. His present positions then are four: Church of the Holy Trinity, University of Pennsylvania, Clark Conservatory, and Philadelphia Conservatory; in addition to these he continues his recital activities under Richard Copley management as usual, with special Sheridan management for the west. His Swing Rhapsody, for two pianos, has just been issued by J. Fischer & Bro.; as already reported in T.A.O., Mr. Elmore, like several other distinguished concert organists, has specialized in piano as well as in organ, and his Swing Rhapsody is but one of many of his serious efforts in composition in which field, as in his concert work, technical facility never takes precedence over musical qualities. Last year he won the Mendelssohn Club prize for a set of "Three Sonnets" for unaccompanied mixed chorus.

Oct. 8 at the 11:00 a.m. service Mr. Elmore will present Bach's "The Lord is a Sun and Shield;" Oct. 29, at 7:30 p.m., Bach's "Bide With Us" will be given.

#### F. W. Riesberg

• long prominent in New York as organist and on the staff of Musical Courier, reports that "an unusual combination of circumstances makes it possible" for him to provide lessons and organ practise at the special rate announced, thus solving two of the organ student's most pressing problems—finance and practise facilities.

#### Lawrence Gilman

• died Sept. 9 at Sugar Hill, N. H. He was born July 5, 1878, in Flushing, New York, and at the age of 18 began his journalistic career which climaxed as music critic for the New York Herald-Tribune, which staff he joined as music critic in 1923. He studied organ, piano, and theory without the aid of a teacher. And it was his published critiques of the Farnam Bach recitals that gave Mr. Farnam one of his greatest joys at the climax of his career.

#### John A. O'Shea

• died Sept. 16 at his home in Brookline, Mass. He was born Oct. 15, 1864, in Milford, Mass., graduated from New England Conservatory and College of Music of Boston University, began active church work at the age of 10, and for the past 38 years was organist of St. Cecilia's R. C., Back Bay, Boston. He was active as choral conductor,

and was a member of many fraternal organizations, music and otherwise. He also did recital work and composed songs, piano pieces, church music, masses, and an opera, "Mother Goose." He is survived by seven sons and a daughter.

#### Hugo Riesenfeld

• died Sept. 10 in Los Angeles. He was born Jan. 26, 1879, in Vienna, and made his name in America as orchestra conductor and moving-picture manager. At the height of their excellence, the Criterion, Rialto, and Rivoli, New York, were under his care. It was, in reality, the genius of Mr. Riesenfeld that gave the motion picture theater its first development along the lines Samuel L. Rothafel later brought to perfection.

#### Hugo Troetschel

• died Sept. 3 in Brooklyn, N. Y., after a brief illness. He was born some 80 years ago in Taubach, Germany, and came to America in 1887, becoming organist of the German Evangelical Church, Brooklyn, that same year. Last year he celebrated his 50th anniversary with the church. He is survived by two sons and two daughters.

### Harold W. Gilbert

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**Dr. Edward Eigenschenk**

• has been appointed head of the organ department of Loras College, Dubuque, where he was guest instructor last summer, giving a dozen broadcast recitals for the College over WKBB. He will teach organ, piano, theory, and will continue the weekly broadcasts. Loras College, formerly Columbia College, is over 100 years old and has a beautiful chapel with an organ of twenty ranks. Dr. Eigenschenk will continue on the faculty of the American Conservatory, Chicago, as organ instructor, and continues as organist of the Chicago Second Presbyterian.

**Dupre in White Plains**

• Marcel Dupre will give a recital Oct. 3, 8:15, St. Matthew's Lutheran, Mamaroneck and Carhart Ave., White Plains, N. Y., and will include an improvisation.

**Pitch by Radio**

• Standard A-440 pitch is now broadcast continuously over WWV, the National Bureau of Standards, says the New York Times; frequency is five megacycles. Occasionally this continuous sounding of 440 is interrupted by brief programs from the Bureau.

**Claude L. Murphree**  
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**R.C.O. Examinations**

• At the July examinations 38 associates were successful and 16 fellows.

**Bend, Oregon**

• Lauren B. Sykes gave the dedicatory recital Sept. 1 on a 3-rank Kimball unit plus Oboe and Vox in the First Baptist.

**Competition for Opera**

• The Philadelphia Opera Company invites composers to participate in an opera competition, the winning work to be guaranteed a performance in the 1940-41 season; closes Aug. 15, 1940.

**Mauder Dramatized**

• Catharine Morgan prepared a dramatization of Mauder's "Bethlehem" which her choir in Hawes Avenue Methodist, Norristown, Pa., presented at two Christmas seasons with such success that it has now been published by the H. W. Gray Co.

**Bingham's Aria**

• I have recently come across a very fine composition by Seth Bingham—an Aria in F-minor (Gray). I think so much of it that I have planned it on the program I am to present for the St. Louis Institute of Music. I am sure many organists would be glad to have this number.—GEORGE L. SCOTT.

**Thornton L. Wilcox**

• has been organist through the summer for the regular Sunday evening concerts given from the 'singing tower' of Allegheny County Memorial Park cemetery, Pittsburgh, using the Park's organ and amplification system now manufactured and sold by M. P. Moller Inc. under the name Vox Organo.

**Guilmant Organ School**

• The School opens its 40th year Oct. 3, and Oct. 26 Harvey Officer, a new member of the faculty, begins his series of illustrated lectures on the development of religious music. The complete faculty: Willard Irving Nevins, Frank E. Ward, Viola Lang, Mr. Officer, Dr. J. V. Moldenhawer, Grace Leeds Darnell, Amy Ellerman, Edmund Linhares. The annual Alumni dinner will be held Oct. 23.

**Canadian College of Organists**

• The annual convention, held this year Aug. 28-29-30, celebrated the 30th anniversary of the founding of the C.C.O. Paul Ambrose, composer and prominent as an organist for many years in Trenton, N. J., is the new president of the C.C.O. for the coming year.

Speakers addressing the delegates were Dr. F. J. Horwood, Eric Rollinson; recitalists were George Veary, Ernest White, Florence MacKay Joyce, Myron A. McTavish. Among the less common and contemporary compositions on the programs were:

Willan, Scherzo Bm  
Yon, Echo  
Langlais, La Nativite  
Alain, Litanies  
Hindemith's Sonata 1  
Messiaen, Nativite du Seigneur  
F. J. Horwood, Int.-Passacaglia-Fugue  
Flor Peiters, Ave Maris Stella

The next examinations will be held in February; A.C.C.O. test pieces will be:

Handel's Concerto 5  
Samazeuilh, Prelude Em  
F.C.C.O. test pieces:  
Reger, Passacaglia Dm  
Harris, Son. A: Mvt. 2  
Beethoven-Best, Septet Variations

**\$1,000. Prize**

• Carl Fischer Inc., Cooper Square, New York, offers \$1,000. for a violin concerto by a native-born American; competition closes April 30, 1940.

**Hugh Harrison**

• has been appointed to succeed the late O. Wade Fallert as organist of St. John's M.E., St. Louis, where he will play a 3m Kilgen. Mr. Harrison supplemented his British music training with studies in the University of Michigan; he was a member of the British Royal Flying Corps during the German-made First World War. In America he was formerly organist of the First Congregational, Jackson, Mich., and of St. Mark's P.E., Grand Rapids. As an organ builder he worked with Foster & Andrews and is now connected with the E. R. Kilgen Organ Co.

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